

**NEW AND ENLARGED EDITION.**

**HOWE'S  
ECLECTIC SCHOOL  
FOR THE  
CONCERTINA.**

**INSTRUCTIONS IN ENGLISH AND GERMAN.**

With over 200 of the very "Latest and best" SONGS, POLKAS, GALOPS, QUICK-  
STEPS, &c., arranged and fingered expressly for this Instrument.

*32  
10043*  

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BY ELIAS HOWE.

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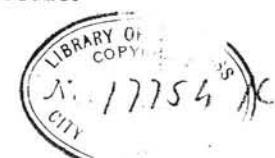
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(1880)  
7



## INSTRUCTIONS FOR THE CONCERTINA.

One of the greatest recommendations of this instrument is, that it is easily learnt, and if attention be paid to the instruction given in this book, a moderate acquaintance with it may be obtained in a few days. The Notes and Chords are readily produced, and they are naturally so sweet in themselves that no annoyance is given by learners during their course of practice.

### OF HOLDING THE GERMAN CONCERTINA.

Pass the four fingers of each hand through the straps on each side; so as to have a command of the Keys, both the thumbs being outside the straps, the thumb of the right being kept in readiness to use the valve when required. This instrument can be played either sitting or standing. When two or more notes follow each other, which are to be produced outwards, and the bellows are already extended, it will be necessary to use the valve; the same method is to be adopted pressing inwards. Beginners find a difficulty in using the valve judiciously, generally either pressing or drawing the instrument too violently, thereby extending or contracting the bellows to the utmost, so that the valve is required, and thus often causing the duration of a note to be shortened. A little practice is of more service than any directions. Particular care must be taken not to draw out, or press in the instrument, without a key or the valve being open; for should both be closed, the bellows moved, the instrument being air-tight might be considerably injured. When playing tunes which require expression, a very pleasing effect is produced by gently swinging the instrument backwards and forwards.

### SCALE OF THE GERMAN CONCERTINA, With 10 or 20 Keys.

KEY OF C. | C DUR.  
P D P D P D P D P D  
1' 2' 3' 3' 4' 4' 5' 5'  
1 2 3 4 5  
OG G D GB D F# G A CD B C E F D E  
6 7 8 9 10  
LEFT HAND. | LINKE HAND.

KEY OF G. | G DUR.  
P 6 D P 7 D P 8 D P 9 D P 10 D

The letters D and P over the notes refer to the action of the bellows; D signifies to draw, and P to press. The figures under the notes denote the proper key to touch, figures 1, 2, 3, 4, 5, 6, are for the right hand; those thus: 1' 2' 3' 4' 5' 6' are for the left hand.

### ANWEISUNG zur ERLERNUNG der CONCERTINA.

Eine der grössten Empfehlungen für dieses Instrument ist dass es sich leicht erlernen lässt und wenn auf die in diesem Buch gegebenen Anleitungen Acht gegeben wird man in wenigen Tagen eine mittelmässige Fertigkeit auf demselben erlangen kann. Die Noten und Accorde werden an sich rein durch das Instrument produciert, so dass der Erlerner seiner Umgebung während der Übungszeit nie durch unreine Töne lastig wird.

### VOM HALTEN DER DEUTSCHEN CONCERTINA.

Vier Finger jeder Hand setze man durch den an jeder Seite angebrachten Riemen um freie Bewegung auf den Tasten zu erlangen; beide Daumen bleiben außerhalb der Riemens, der rechte um das Ventil zu brauchen wenn dieses nöthig ist. Das Instrument kann entweder sitzend oder stehend gespielt werden. Wenn zwei oder drei Noten einander folgen welche noch im Aufzählen produciert werden sollen, während die Bälge schon ganz auseinandergezogen sind, so ist man genötigt das Ventil zu gebrauchen; dasselbe gilt auch beim zusammendrücken. Anfängern verursacht der rechtzeitige Gebrauch des Ventils oft Schwierigkeiten; gewöhnlich ziehen oder drücken dieselben das Instrument zu stark, wovon die Bälge bis auf das Aeusserste entweder auseinander gezogen oder zusammengedrückt werden, wodurch das Ventil nöthig wird, was oft eine Abkürzung des Wertes der Note verursacht. Ein wenig Uebung ist bessere Abhilfe hierfür als alle Anweisungen. Man muss darauf achten das Instrument nicht aufzuziehen oder zusammenzupressen ohne dass eine Taste oder das Ventil geöffnet ist, denn sollten die Bälge bewegt werden während beide geschlossen sind, so könnte das Instrument, welches aufzufüllt ist leicht bedeutend beschädigt werden. Wenn eine Melodie gespielt wird welche Ausdruck erfordert, so wird ein sanftes Vor- und Rückwärts beugen der Concertina einen sehr angenehmen Eindruck hervorbringen.

### TONLEITER DER DEUTSCHEN CONCERTINA, Mit 10 oder 20 Tasten.

D P D P D P D P D P  
1 1 2 2 3 3 4 4 5 5  
B C D E F G A C B E  
F G A B C D E G F B  
Valve.  
RIGHT HAND. | RECHTE HAND.  
D 6 P D 7 P D 8 P D 9 P D 10 P

Die Buchstaben D und P über den Noten bezeichnen die Bewegung der Bälge; D bezeichnet ziehen (draw) und P zusammenschließen,(press). Die Zahlen unter den Noten bezeichnen die respectiven Tasten. Die Zahlen 1, 2, 3, 4, 5, 6, für die rechte Hand; dieselben mit einem Punkt bezeichnet, 1' 2' 3' 4' 5' 6' für die linke Hand.

SCALE OF THE GERMAN CONCERTINA,  
With 28 Keys, and 3 rows of Keys.

SCALE  
in the key of B<sub>b</sub>.  
TONLEITER  
in B dur.

LEFT HAND. LINKE HAND. | RIGHT HAND. RECHTE HAND.

B F B C D E F G G F	C G A B C D E F G B
---------------------	---------------------

SCALE  
in the key of C.  
TONLEITER  
in C dur.

E G G B C D E F G A	A C B E
---------------------	---------

SCALE  
in the key of G.  
TONLEITER  
in G dur.

G D G A B C D E F G A	G D E G
-----------------------	---------

The above Scale is the same as for that with 22 keys, with the addition of the top row on each side of the Instrument in the key of B<sub>b</sub>, but the keys are numbered different.

The following intermediate notes are wanted to complete the Natural Scale (that is without flats and sharps) of German Concertinas.

Notes wanting on the  
10 keyed instrument.  
Noten notwendig  
beim zehntastigen  
Instrument.

Notes wanting on the 20  
and 22 keyed instrument.  
Noten notwendig  
beim zwanzig und zwei-  
undzwanzigtastigen In-  
strument.

Die obige Tonleiter ist dieselbe als für ein Instrument mit 22 Tasten, mit der Hinzusetzung der oberen Reihe an jeder Seite des Instruments in B dur, jedoch sind die Tasten verschieden numerirt.

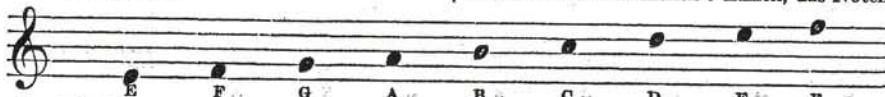
Die folgenden Kwischennoten sind nothwendig um die natürliche Tonleiter der deutschen Concertina (d. i. ohne ♯ und ♭) zu vervollständigen.

Notes wanting on the  
28 keyed instrument.  
Noten notwendig  
beim achtundzwanzig  
tastigen Instrument.

## 4

## ELEMENTARY RULES OF MUSIC.

The characters to distinguish the length of tones are called notes. They are placed on and between five lines, called the staff. For example:



The lines are read from below upwards. The intervals likewise.

On going above or below these five lines, small lines, called *Leger Lines* are used, which are drawn either through, or above or below the notes. For example:



## VALUE OF THE NOTES.

A Whole Note

has  
Two Halves,

or  
Four Quarters,

or  
Eight Eights,

or  
16 Sixteenths,

or  
32 Thirty seconds.

## ANFANGSREGELN DER MUSIC.

Die Zeichen um die Länge der Töne zu bezeichnen werden Noten genannt. Dieselben werden auf und zwischen 5 Linien, das Notensystem, gesetzt.

Die Linien werden von unten an aufwärts gelesen; ebenso die Zwischenräume.

Geht man unter oder über die 5 Linien hinaus, so gebraucht man kleine Linien, Hülfslinien genannt, welche entweder durch die Noten, oder unter oder über dieselben gezogen werden. Z. B.

## WERTH DER NOTEN.

Eine ganze Note

hat  
Zwei halbe Noten,

oder  
Vier Viertel,

oder  
Acht Achte,

oder  
16 Sechzehntel,

oder  
32 Zweiunddreißigstel

## RELATIVE VALUE OF NOTES, WITH THEIR RESPECTIVE RESTS. *Werth der Noten, mit den respectiven Pausen.*

NOTES. | NOTEN.

Whole. | Ganz.  
RESTS. | PAUSEN.

Half. | Halb.

Quarter. | Viertel.

Eighth. | Achtel.

Sixteenth. | Sechzehntel.

Thirty-Second. | Zweifunddreißigstel.

A Dot placed after a Note or Rest, makes the Note or Rest half as long again. | A Ein Punkt hinter einer Note oder Pause verlängert den Werth derselben um die  
A second Dot lengthens the first one half. | Hälfte; ein zweiter Punkt verlängert wieder den ersten um den halben Werth.

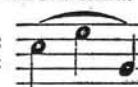
WRITTEN. | GESCHRIEBEN.

PLAYED. | GESPIELT.

A Tie or Slur  placed over two Notes on the same pitch, binds the second to the first, so that only the first is sounded, but the sound is continued the length of both Notes; on different lines or spaces, shows that they must be played in a smooth connected style, continuing each Note its full length.

Eine Binding  über zwei Noten auf derselben Tonhöhe, bindet die erste zur zweiten, so dass nur die erste angegeben wird, jedoch während der Dauer beider Noten angehalten wird; geschieht dasselbe an verschiedenen Linien oder Zwischenräumen so deutet dieses an, dass die Noten ruhig, verbunden gespielt werden müssen, jede Note ihren vollen Werth behaltend.

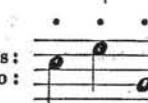
This style of playing is termed in Italian, *Legato*, written thus:  
Diese Art des Spielens heisst im Italienischen Legato, so geschrieben:



The opposite style of playing, termed *Staccato*, denotes distinctness and shortness of sound, written thus:

Die entgegengesetzte Art heisst Staccato, welche einen deutlichen und kurzen Ton verlangt so geschrieben:

or thus: 

oder so: 

or thus: 

oder so: 

WRITTEN.  
GESCHRIEBEN.

PLAYED.  
GESPIELT.

WRITTEN.  
GESCHRIEBEN.

PLAYED.  
GESPIELT.

WRITTEN.  
GESCHRIEBEN.

PLAYED.  
GESPIELT.

## 6 EXERCISE FOR THE GERMAN CONCERTINA.

The sheet music consists of six staves of musical notation for the German Concertina. Each staff is in common time (indicated by a '4') and uses a treble clef. The notes are represented by small circles on the staff, and below each note is a two-digit number indicating the finger used (e.g., 11, 12, 21, etc.). Above the notes are various musical markings: 'P' for平常 (normal), 'D' for د (dotted), 'P.' for平常 (normal) with a dot over it, and 'D.' for د (dotted) with a dot over it. The first staff begins with a series of eighth-note pairs. The second staff starts with a dotted eighth note followed by eighth-note pairs. The third staff begins with a normal eighth note followed by eighth-note pairs. The fourth staff begins with a dotted eighth note followed by eighth-note pairs. The fifth staff begins with a normal eighth note followed by eighth-note pairs. The sixth staff begins with a dotted eighth note followed by eighth-note pairs.

C FLOW GENTLY, SWEET AFTON. (For Two Concertinas.)

7

The image shows six staves of musical notation for a mandolin or guitar. The staves are arranged vertically, each starting with a treble clef and a '3' indicating three strings. The first two staves begin with a common time signature (indicated by a '4'). The third staff begins with a '3' over a '4', suggesting a triple time section. The fourth staff begins with a '4'. The fifth staff begins with a '3'. The sixth staff begins with a '4'. Each staff contains a series of notes with fingerings (e.g., 'P', 'D', '1', '2', '3', '4', '5') and dynamic markings like 'p' and 'f'. The music consists of eighth and sixteenth note patterns.

WALTZ.

C

The image shows a single page of sheet music for a band or orchestra. The key signature is B-flat major (one sharp). The time signature is common time (indicated by 'C'). The music consists of two staves. The top staff uses a soprano C-clef and has a dynamic marking of 'P' (piano). The bottom staff uses a bass F-clef. The music features various rhythmic patterns, including eighth-note groups and sixteenth-note patterns. Measures 1 through 12 are shown, ending with a repeat sign and a double bar line. Below the staff, there are fingerings and performance instructions such as 'L R E' and 'P L R E'. Measure numbers 1 through 12 are written below the notes.

## AUGUSTA'S FAVORITE.

The image shows a single page of sheet music for a musical instrument, likely a piano or organ. The title "AUGUSTA'S FAVORITE" is at the top. The music is in common time (indicated by a '2') and consists of two staves. The top staff uses a treble clef and has a series of eighth-note chords. The bottom staff uses a bass clef and has a series of eighth-note chords. Below each staff is a row of numbers representing fingerings: the first staff has 3, 3, 5, 5, 5, 5, 5, 4, 4, 4, 4, 3, 3; the second staff has 3, 3, 3, 5, 5, 5, 5, 5, 4, 4, 4, 4, 3, 3. The music concludes with a final measure ending in a double bar line.

## SWEET HOME,

The image shows two staves of musical notation for a single instrument, likely a banjo or guitar. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves use a treble clef. The music consists of a series of chords and notes, primarily using the letters P, D, and DD as fingerings. The first staff begins with a P, followed by a sequence of notes and chords including PP, DP, DD, P, P, PDP, P, PP, DPDD, P, P, PDDP, P, P, P, DPDD, P, and PDD. The second staff continues with a P, followed by DDDP, P, P, D, P, P, and ends with a P. Below each staff, a series of numbers and letters provide specific fingerings for each note or chord. For example, in the first staff, the first few notes are 3. 4., 4. 5., 5. 4., 5., 4. 4., 4. 3., 4., 3. 4., 4., 5., 5. 4., 5., 4. 4., 4. 3., 3., 5. 1., 1., 5., 5., 5. 4., 5., 4. 4., 4. 3., 4., 5. 5. 1. In the second staff, the fingerings start with 1. 1., 5., 5., 5. 4., 5., 4., 4., 4., 3., 3., 5., 4., 3., 3., 3., 4., 4., 5., 5., 1. 1., 1., 5., 5., 5. 4., 5., 5., 5. 4., 3., 3.

## **BLUE EYED MARY.**

The image shows a page of sheet music for a musical instrument, likely a banjo or mandolin. The title "BLUE EYES" is at the top. The music is in 3/4 time. The first staff uses a treble clef and has a continuous series of notes with various strokes and dots indicating fingerings. The second staff also uses a treble clef and follows a similar pattern of notes and fingerings. Both staves have a key signature of one sharp (F#) and a tempo of 120 BPM.

C

## JERUSALEM, THE GOLDEN.

9

5. 2 2 3 2 2 2 1 2 3 3 3 2 3 2 2 1 2 5. 2 2 3 3 3 2 2 2 2 1 1 1 1 5. 5 5 1

1 2 2 3 3 2 2 1 1 1 2 2 3 3 5. 2 2 3 2 4 3 1 2 2 2 3 2 2 1

## SHINING SHORE.

5. 5. 1 1 2 2 1 2 3 2 2 1 5. 1 5. 5. 1 1 2 2 1 2 3 2 2 1 2 1

2 3 2 3 4 3 2 2 2 2 3 2 4 3 2 2 5. 5. 1 1 2 2 1 2 3 2 2 1 2 1

## THE HEART THAT FEELS NO SORROW.

5. 2 2 2 1 3 2 5. 5. 2 2 2 1 2 5. 2 2 3 2 5. 2 2 3 2 5. 2 2 3 2 5. 2 2 3 1 1 1 2 2 1

5. 2 2 1 5. 5. 1 1 1 2 2 2 3 3 5. 2 2 3 2 5. 2 2 3 2 5. 2 2 3 1 1 1 2 1 1

## LOTTE LEE.\*

LOCKWOOD.

10

1

**DON'T YOU GO TOMMY.\***

D D P D

## OH, WOULD I WERE A BIRD.

## BLAMPIN.

A musical score for a single melodic line, likely a soprano or alto part. The music is in common time (indicated by '2') and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The vocal line is primarily composed of eighth and sixteenth notes. The lyrics are written below the notes. The score includes a dynamic marking 'D.C.' at the end of the piece.

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**SHOO FLY! DON'T BOTHER ME.\* R. HOWARD. 11**

Fingerings below the notes:

Staff 1: 5. 1 2 2 2 2 3 2 5. 2 2 2 2 2 2 1 5. 2 2 2 2 2 2 3 2 5. 3 3 3 3 2 2 1 5. 2 2 2 2 2 5. 2 2 2 3 2 5.

Staff 2: D D D D D D D P D D D P P P D P D D P D P D P P P P P P P D P D P P P P P P P

CHORUS.—Shoo fly! don't both-er me, &c.

Fingerings below the notes:

2 2 2 2 2 2 5. 2 2 2 2 1 2 1 2 2 3 2 2 1 1 2 2 1 2 1 2 2 3 2 3 3 3 3 2 2 1 5. 2 2 2 2

2 5. 2 2 2 2 2 2 5. 2 2 2 2 2 2 5. 2 2 2 2 2 2 1 5. 2 2 2 2 2 2 5. 2 2 2 2 3 2 5. 2 2 2 2

D P D D D D D P P P P P P D D D D D P P P P P P D D D P D P P P

2 5. 2 2 2 2 2 1 1 1 1 5. 1 2 3 4 2 2 4 2 2 1 1 1 1 5. 1 2 3 4 2 2 2 2 1 1 1

**ST. PATRICK'S DAY IN THE MORNING.**

Fingerings below the notes:

Staff 1: 5. 1 2 2 1 2 2 3 4 3 3 2 1 2 2 2 2 1 5. 5. 1 5. 5. 5. 1 2 1 1 2 2 3 4 3 3 2 1 2 2 2 2 1 5. 5. 1 1

Staff 2: D P D D P D D D P D P D D P D D D P D D P D P D D D P D D P

4 3 4 5 4 4 5 4 3 4 3 2 3 4 5 4 4 5 5 3 4 5 3 4 5 4 4 5 3 4 5 4 2 2 2 2 1 5. 5. 1 1

\* By permission of White, Smith & Perry, 300 Washington St., who have it arranged for the Piano. Price, 25 cents.

**BEAUTIFUL BELLS.**

P D P P P P D D D D D D D D D D P D D P D P P D P E P D D D D D

2 2 2 3 1 2 2 5 5. 1 5. 1 1 2 2 2 1 5. 5. 2 2 2 3 1 2 2 5. 5.

D D D D D P D P P D D P P P P P P D P P D P P D P D P D

1 5. 1 1 2 2 1 5. 2 2 2 5. 5. 2 2 2 2 2 1 2 2 1 3 3 2 2

P D D D P D D D P P D P D P D P P P P P D P D P D P

5. 2 2 2 5. 5. 3 3 3 3 3 3 4 3 3 2 2 1 2 2 2 3 2 2 2 2 1

**THE GOLDEN RING.**

P P D P D D P P P P P D P D P P D D P P P P D P P D P P P

3. 4. 5. 5. 5. 5. 5. 5. 5. 5. 1 1 1 2 1 1 1 4. 4. 5. 5. 4. 3. 3. 4. 5. 5. 5. 1 1 1 3. 4. 5.

P D D D P D D D P D D P P P D D D P D D P D D P D D P P P

5. 5. 1 2 2 2 1 5. 5. 1 1 1 1 2 1 5. 5. 4. 3. 5. 5. 1 5. 4. 4. 5. 5. 5. 5. 5. 5. 5.

P P D P D P D P P D D P P P P D P D D D P P D D P P P P P P

5. 1 1 1 2 1 1 1 4. 4. 5. 5. 4. 3. 3. 4. 4. 4. 2 2 1 4. 4. 5. 5. 4. 1 2 1 5. 5. 5. 1

U

## BEAUTIFUL NELL.

13

Sheet music for "Beautiful NELL." in 2/4 time, treble clef. The music consists of three staves of notes, each with corresponding fingerings below it. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The music includes various note heads (circles, squares, triangles) and rests, separated by vertical bar lines.

Fingerings for the first staff:  
 3 3 3 4 3 3 2 2 1 1 5 5 5 5 3 3 3 2 3 2 2 3 3 3 3 3 4 3

Fingerings for the second staff:  
 3 2 2 1 1 5 5 5 5 5 1 1 2 2 3 3 3 4 3 1 2 2 2 8 1 2 2 3

Fingerings for the third staff:  
 5 1 1 1 1 2 2 2 1 5 5 2 2 2 3 1 2 2 3 5 1 5 1 1 5 1 1 2 2 1

## THE MERRIEST GIRL THAT'S OUT.

Sheet music for "THE MERRIEST GIRL THAT'S OUT." in 2/4 time, treble clef. The music consists of three staves of notes, each with corresponding fingerings below it. The first staff starts with a treble clef and a key signature of one sharp. The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a treble clef and a key signature of one sharp. The music includes various note heads (circles, squares, triangles) and rests, separated by vertical bar lines.

Fingerings for the first staff:  
 3 3 3 3 3 1 1 1 1 5 4 5 5 5 5 5 4 4 5 5 4 4 4 4 3 3 2 3 3 5 5 3 3 3 1 1 1 1

Fingerings for the second staff:  
 1 5 4 5 5 5 5 4 4 5 5 4 4 4 3 3 2 3 3 1 3 1 3 3 1 1 1 5 2 1

Fingerings for the third staff:  
 2 1 2 2 1 1 5 5 3 3 3 3 1 1 1 1 5 4 5 5 5 5 4 4 5 5 4 4 4 3 3 2 3

14

C FIVE O'CLOCK IN THE MORNING.

Sheet music for 'Five O'clock in the Morning' in common time (indicated by 'C'). The key signature is one sharp. The music consists of three staves of sixteenth-note patterns. Below each note is a number indicating its value in sixteenths: 5, 2, 1, 5, 5, 4, 5, 2, 1, 5, 5, 2, 2, 2, 5, 1, 5, 5, 5, 5, 2, 2, 1, 1, 1, 1, 2, 2, 5, 5. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

THOSE TASSELS ON THE BOOTS.

Sheet music for 'Those Tassels on the Boots' in common time (indicated by 'C'). The key signature is one sharp. The music consists of three staves of sixteenth-note patterns. Below each note is a number indicating its value in sixteenths: 4, 4, 4, 4, 5, 3, 3, 4, 4, 5, 1, 1, 5, 5, 5, 5, 3, 3, 5, 5, 5, 5, 3, 5, 5, 4, 4, 3, 3, 3, 3. The notes are primarily eighth and sixteenth notes, with some quarter notes and rests.

6

**AS I'D NOTHING ELSE TO DO.**

15

The image shows two staves of musical notation for a single instrument. The top staff is in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2'). Both staves use a treble clef. The music consists of eighth-note patterns. Fingerings are indicated above the notes: '1 2' over the first measure, '3 2' over the second, '2 3' over the third, '2 1 2' over the fourth, '2 3 3 4' over the fifth, '3 2 1 4' over the sixth, '1 3 5.3' over the seventh, '5.3 3 4' over the eighth, '5 2' over the ninth, and '2 2' over the tenth. Dynamic markings include 'P' (piano), 'D' (dynamics), 'PP' (pianissimo), 'PD' (pianissimo dynamic), 'P D' (pianissimo dynamic), 'P D P D' (pianissimo dynamic), 'P' (piano), 'P D' (pianissimo dynamic), 'D P' (dynamic), 'B D' (dynamic), 'P P' (pianissimo dynamic), 'P D' (pianissimo dynamic), 'D D' (dynamic), and 'P D' (pianissimo dynamic). The bottom staff continues the pattern from the top staff, with fingerings '2 1' over the first measure, '1 5.' over the second, '2 5.' over the third, '3 3 4' over the fourth, '4 3 3 3' over the fifth, '3 2 2 1' over the sixth, '2 4 3' over the seventh, '3 2 3 3' over the eighth, '4 5' over the ninth, and '4 3 3 3' over the tenth.

# LITTLE MAGGIE MAY.

The title "MAGGIE MAY." is centered at the top of the page. Below it are three staves of musical notation. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. The second staff starts with a bass clef, and the third staff starts with a treble clef. Each staff contains a series of notes with vertical stems, and below each note is a number indicating the finger used to play it. The notes are primarily quarter notes and eighth notes.

**PULLING HARD AGAINST THE STREAM.**

The image shows a musical score for a single melodic instrument, likely a flute or recorder. The title 'AGAINST THE STREAM.' is at the top. The music is in common time (indicated by '2') and consists of two staves. The first staff uses a treble clef and has a key signature of one sharp. The second staff also uses a treble clef and has a key signature of one sharp. The notes are primarily eighth and sixteenth notes, with some quarter notes. Fingerings are indicated below the notes on both staves. The first staff ends with a 'FINE.' and the second staff ends with a 'D.C.' (Da Capo). The entire piece is written on a single page with a light blue background.

16

C

## NORTONS' WALK AROUND.

Fingerings below the notes:

Staff 1: 4 4 4 4 | 4 2 4 4 5 4 3 2 4 2 4 5 4 3 2 3 3 4 2 4 5 1 1 2 2 2 1 1 1 5 5

Staff 2: 5 1 1 1 2 1 1 5 1 1 1 2 1 1 5 1 1 2 2 1 5 4 3 4 4 3 3 2 2 1 2 2 5 2 2 2

Staff 3: 3 2 1 5 4 5 5 1 1 5 1 1 1 2 2 2 1 1 5 5 5 1 1 1 5 1 1 1 2 2 2 1 1 5 1 1 2 1

## FAIRY BOY.

Fingerings below the notes:

Staff 1: 1 1 2 5 5 1 1 2 4 3 4 3 2 1 2 1 1 3 2 4 3 3 2 2 1 3 2 4 3 3 2 2

Staff 2: FINE. D.C.

## JOE BOWERS.

Fingerings below the notes:

Staff 1: 1 1 4 3 4 2 2 1 1 5 1 1 2 1 3 2 3 4 5 4 4 5 5 4 3 4 5 4 4 4

Staff 2: 3 2 3 4 5 4 5 3 4 3 2 3 4 4 4 1 1 4 3 4 2 2 1 1 5 1 1 2 1 1 5 1 1 2 1 1

C THE BELL GOES A-RINGING FOR SAI-RAH. 17



TEN LITTLE NIGGERS.

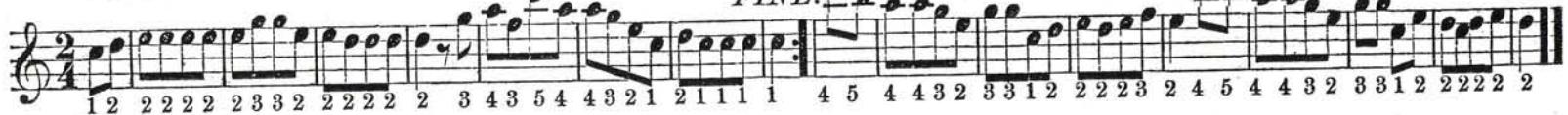


## WEARING OF THE GREEN.

P D P P P P P P P P P D D D D D P D D P D D P P P P P P P D P D P D P D C.

**FINE**

P.D.  
D.C.



# LA FRANCAISE SCHOTTISCHE.



## **FLYING TRAPEZE WALTZ.**

The image shows a page of musical notation for a stringed instrument like mandolin or guitar. It consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff has a key signature of one sharp (F#) and a common time signature. Below each note is a fingering number indicating which string to play and which finger to use. The music concludes with a 'FINE.' ending, followed by a repeat sign and the instruction 'D.S. al FINE'. The notation is typical of early 20th-century sheet music.

a

## **SLEEPING, DOZING POLKA.**

19

# **ROBINSON CRUSOE.**

## **MOLLY, PUT THE KETTLE ON.**

## **JOHNNY SANDS.**

The image shows the final section of a musical score for 'The Old Soldier's Story'. The top staff continues from measure 5, ending with a 'FINE.' at the beginning of the next staff. The bottom staff begins with measure 3, followed by a repeat sign and a double bar line. The music concludes with a 'D.C.' (Da Capo) instruction at the end of the page.

# **NOBODY GOING TO MARRY ME?**

## **IF I HAD BUT A THOUSAND A YEAR.**

O I WONT GO HOME TILL MORNING, OR LAW. 21

Sheet music for 'O I WONT GO HOME TILL MORNING, OR LAW.' featuring a treble clef, a time signature of 6/8, and a key signature of F major. The music consists of two staves of sixteenth-note patterns. The first staff ends with a 'FINE.' instruction and a 'D.C.' (Da Capo) instruction. The second staff concludes with a final measure of sixteenth notes.

LORD LOVELL.

Sheet music for 'LORD LOVELL' featuring a treble clef, a time signature of 6/8, and a key signature of F major. The music consists of two staves of sixteenth-note patterns. The first staff ends with a 'D.C.' (Da Capo) instruction. The second staff concludes with a final measure of sixteenth notes.

BRIAN BORU.

Sheet music for 'BRIAN BORU' featuring a treble clef, a time signature of 6/8, and a key signature of F major. The music consists of two staves of sixteenth-note patterns. The first staff ends with a 'D.C.' (Da Capo) instruction. The second staff concludes with a final measure of sixteenth notes.

MR GRINGRUFFINHOFF.

Sheet music for 'MR GRINGRUFFINHOFF' featuring a treble clef, a time signature of 6/8, and a key signature of F major. The music consists of two staves of sixteenth-note patterns. The first staff ends with a 'D.C.' (Da Capo) instruction. The second staff concludes with a final measure of sixteenth notes.

22

0

## TIP-TOP POLKA.

Treble clef, 2/4 time, 0 key signature. The music consists of two staves of sixteenth-note patterns. The first staff starts with a measure of P P P P D P D D D D D D P P P P P D P D D D D D D P D D D P D D D P. The second staff continues with a similar pattern of sixteenth-note chords. Below each staff are numerical fingerings: 1 2 3 4 5 5 4 5 5 2 4 4 1 1 4 4 3 1 2 3 4 5 5 4 5 5 2 5 5 3 4 4 4 3 for the first staff, and 1 2 3 4 5 5 4 5 5 2 4 4 1 1 4 4 3 1 2 3 4 5 5 4 5 4 6 4 4 3 6 5 4 4 4 4 for the second staff.

## POLLY PERKINS.

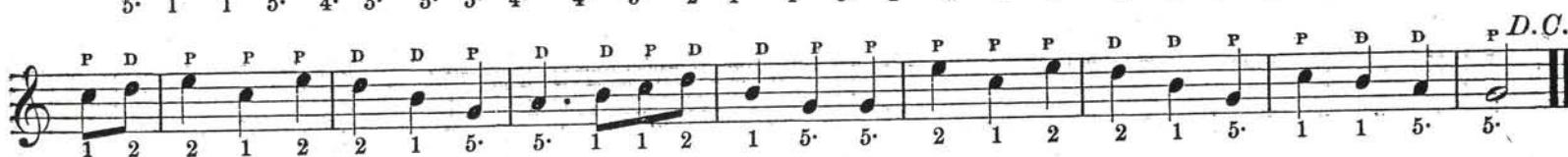
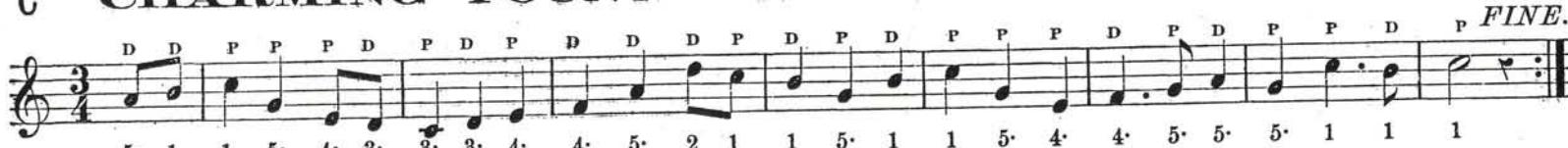
Treble clef, 3/4 time, 0 key signature. The music consists of two staves of eighth-note patterns. The first staff starts with a measure of P P P D P P P D P D P D P P D D D P D D D P D D D P. The second staff continues with a similar pattern of eighth-note chords. Below each staff are numerical fingerings: 5. 1 1 2 1 1 4. 5. 4. 4. 3. 3. 1. 1 2 5. 2 2 2 1 5. 1 2 1 1 5. 5. 5. 4. for the first staff, and 4. 5. 1 1 2 1 1 5. 4. 4. 3. 2 2 5. 1 2 2 3 2 2 1 2 5. 1 5. 5. 1 1 1 for the second staff.

## GALLÖPADE QUADRILLE.

HÜNTEN.

Treble clef, 2/4 time, 0 key signature. The music consists of two staves of eighth-note patterns. The first staff starts with a measure of P P D P D P P P P D D D D D P P P P D D D D D P P P P D D D D D P. The second staff continues with a similar pattern of eighth-note chords. Below each staff are numerical fingerings: 5. 5. 3 2 2 1 4 5. 1 2 3 4. 1 1 4. 5. 5. 3 2 2 1 4. 5. 1 1 3. 4. 1 1 1 1 3. 4. 1 1 4. 5. 1 1 3. 4. 1 for the first staff, and 1 4. 5. 5. 3 2 2 1 4. 5. 1 1 3. 4. 1 1 FINE. 3 3 2 2 1 1 2 3 5. 5. 5. 1 5. 1 2 3 3 3 2 2 1 1 2 3 5. 5. 5. 1 D.C. for the second staff.

C CHARMING YOUNG WIDOW, or Mantle So Green. 23



BRYAN O'LYNN.



OLD ROSIN THE BEAU.



SPARKING SUNDAY NIGHT.



24 C

## WHEN THE CORN IS WAVING, ANNIE.

BLAMPHIN.

Musical score for "When the Corn is Waving, Annie." The score consists of two staves of music. The first staff is in common time (indicated by a '4') and the second is in common time (indicated by a '4'). The notes are represented by vertical stems with letter heads (P, D) and horizontal strokes. The first staff concludes with a 'FINE.' and the second with a 'D.C.' (Da Capo). Below the staves are two rows of numbers corresponding to the note heads: the first row for the first staff and the second row for the second staff.

## OH, ARE YE SLEEPING, MAGGIE?

Musical score for "Oh, Are Ye Sleeping, Maggie?" The score consists of two staves of music. The first staff is in common time (indicated by a '4') and the second is in common time (indicated by a '4'). The notes are represented by vertical stems with letter heads (P, D) and horizontal strokes. The first staff concludes with a 'FINE.' and the second with a 'D.C.' (Da Capo). Below the staves are two rows of numbers corresponding to the note heads: the first row for the first staff and the second row for the second staff.

## DUBLIN BAY.

Musical score for "Dublin Bay." The score consists of two staves of music. The first staff is in common time (indicated by a '4') and the second is in common time (indicated by a '4'). The notes are represented by vertical stems with letter heads (P, D) and horizontal strokes. The first staff concludes with a 'D.D.' (Duo) and the second with a 'P' (Presto). Below the staves are two rows of numbers corresponding to the note heads: the first row for the first staff and the second row for the second staff.

## **TWILIGHT DEVS.**

25

**TWILIGHT DEWS.**

25

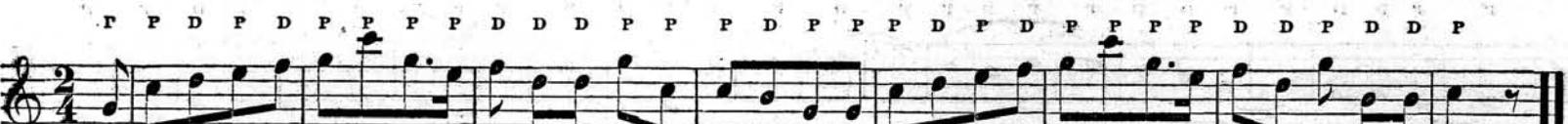
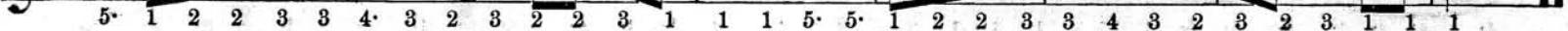
**ROSES WALTZ.** O. METRA.

**FIRST LOVE REDOWA.**

## GRAND RUSSIAN MARCH.

P P P D P P D P D P D P D P D D P D D P D D P 1 : P D P D P D P D  
  
 5. 1 1 2 2 2 2 1 1 1 2 1 1 2 2 3 3 3 2 2 2 2 2 2 3 3 2 2 2 1 1 1 2 2 3 3 3  
 P P D D D P P P P P P P P P P D D D P D D P D D P D P D P P P P P P D D P D D P  
  
 2 2 3 2 2 2 1 1 1 1 FINE. 5. 1 1 1 5. 4. 5. 1 1 5. 5. 1 D.C. 5. 1 1 1 5. 1 2 1 1 1 5. 1 2 1 5. 1 2 3 3 3 3 D.C.  
  
 5. 1 1 1 5. 4. 5. 2 2 2 4. 4. 5. 1 1 5. 5. 1 D.C. 5. 1 1 1 5. 1 2 1 1 1 5. 1 2 1 5. 1 2 3 3 3 3 D.C.

## BOBBIN' AROUND.

P P D P D P P P D D D P P P D P P P D P D D P  
  
 5. 1 2 2 3 3 4. 3 2 3 2 2 3 1 1 1 5. 5. 1 2 2 3 3 4 3 2 3 2 3 1 1 1  


## STRIKE THE CYMBAL.

P D P D D P P D D P P D D P D P D P D P P P P P D P D D  
  
 1 2 1 1 5. 5. 1 1 2 1 2 2 3 2 2 1 2 1 1 5. 5. 1 1 2 1 2 2 1 2 1 1 1 5. 5. 5. 5. 5. 1 1 2  
 P P P P P D D D P D P D P D P D P D D D P D P D P D P  
  
 1 1 1 1 1 2 2 2 2 1 1 1 1 5. 5. 1 5. 5. 1 2 2 1 1 2 2 3 2 2 2 3 3 2 2 1

## WINE, WIFE AND SONG WALTZ.

A musical score for 'WINE, WIFE AND SONG' featuring a treble clef, a 3/4 time signature, and a key of C major. The title is at the top. The music consists of two staves. The first staff starts with a piano dynamic (P) followed by a series of eighth notes and sixteenth-note patterns. The second staff begins with a dynamic of D. Both staves include a series of grace notes and sustained notes with fermatas. The lyrics 'WINE, WIFE AND SONG' are repeated twice in the first staff.

## DANISH DANCE.

# LITTLE JACK HORNER.

A musical score for "Little Jack Horner" featuring a single melodic line on a treble clef staff. The music is in common time (indicated by a 'C') and consists of six measures. The notes are primarily eighth notes, with some sixteenth-note patterns and rests. Above the staff, the title "LITTLE JACK HORNER." is written in large, bold, capital letters. Below the staff, a series of letter and symbol markings (P, D, P, P, P, P, D, D, D, P, P, D, P) are aligned with the notes, likely indicating a finger-painting or hand-clapping pattern. The bottom of the page shows a numbered sequence (5, 2, 2, 2, 1, 1, 2, 1, 2, 5, 5, 1, 1, 1, 2, 1, 2, 2, 2, 3, 3, 3, 3, 2, 2, 2, 3, 2, 3, 2, 2, 3, 3, 2, 1, 3, 2, 1, 1) corresponding to the notes.

28

**I HEARD THE WEE BIRD SINGING.**

LINLEY.

Sheet music for 'I Heard the Wee Bird Singing.' in common time (indicated by 'C'). The key signature is C major (no sharps or flats). The melody consists of two staves of sixteenth-note patterns. The first staff ends with a 'FINE.' and the second with a 'D.C.' (Da Capo).

**ON THE BEAUTIFUL BLUE DANUBE WALTZ.** STRAUSS.

Sheet music for 'On the Beautiful Blue Danube Waltz' in common time (indicated by 'C'). The key signature is C major. The melody is composed of two staves of sixteenth-note patterns. The piece concludes with a final cadence.

**NO, NE'ER CAN THY HOME BE MINE.**

Sheet music for 'No, Ne'er Can Thy Home Be Mine.' in common time (indicated by 'C'). The key signature is C major. The melody is presented in two staves of sixteenth-note patterns, ending with a 'D.C.' (Da Capo).

**LISTEN TO THE NIGHTINGALE.**

g

## MY MOTHER'S PORTRAIT.

The image shows a musical score for a single instrument, likely a flute or recorder, featuring two staves of music. The title "MY MOTHER'S PORTRAIT." is at the top center. Below it, the lyrics "DO YOU EVER FEELING YET?" are written in a bold, sans-serif font. The music consists of two staves, each with a treble clef and a key signature of one sharp (F#). The first staff begins with a dynamic "P". The second staff begins with "P P P P P P". Both staves contain a series of eighth and sixteenth note patterns. Below the notes, there are sets of numbers representing fingerings: the first staff has fingerings like 5. 2 3 2 2 2 1 1 1 5. 5. 5. and 5. 1 2 2 2 2 2 2 1 2; the second staff has fingerings like 1 1 2 2 2 1 1 1 5. 5. 1 1 1 4 4 4 4 3 1 1. The music concludes with a final dynamic "P".

O, LASSIE, ART THOU SLEEPING YET?

The image shows two staves of musical notation for a fiddle or violin. The top staff is in common time (indicated by 'C') and the bottom staff is in 6/8 time (indicated by '6/8'). Both staves use a treble clef. The music consists of mostly eighth-note patterns. Below each note is a number indicating the finger used to play it. The top staff starts with a 'P' (pizzicato) and continues with various fingerings like 1, 2, 3, 4, 5, etc. The bottom staff also starts with a 'P' and follows a similar pattern of fingerings. The music is set against a background of horizontal dashed lines.

## CROOSKEEN LAWN.

The image shows the second movement of 'The Four Seasons' by Antonio Vivaldi. The top staff is for the violin, indicated by a treble clef and a 4/4 time signature. The bottom staff is for the basso continuo, indicated by a bass clef and a common time signature. The music consists of six measures of violin and basso continuo parts. The violin part features eighth-note patterns and sixteenth-note figures, while the basso continuo part provides harmonic support with sustained notes and bassoon entries. Fingerings are marked above the violin notes, and a basso continuo line is provided at the bottom.

## KITTY OF COLEVAIN.

The image shows two staves of musical notation for a banjo or fiddle. The top staff is in common time (indicated by a 'C') and the bottom staff is in 6/8 time (indicated by a '6/8'). Both staves use a treble clef. The music consists of eighth-note patterns. Below the staves, a harmonic progression is indicated with Roman numerals and numbers: I (5), II (5), III (1), IV (2), V (3), VI (2), VII (1), I (5), II (5), III (1), IV (2), V (3), VI (2), VII (1), I (5), II (5), III (1). The notes are grouped by vertical bar lines, and each group corresponds to one of these harmonic changes.

## SULTANS' POLKA.

The image shows two staves of musical notation for a single instrument, likely a guitar or mandolin. The top staff begins with a treble clef and a key signature of one sharp (F#). It consists of two measures of sixteenth-note patterns followed by a measure of eighth-note patterns. The bottom staff begins with a treble clef and a key signature of one sharp (F#). It consists of two measures of eighth-note patterns. Both staves are in common time (indicated by a '2' in the top left corner). Below each staff, a series of numbers indicates fingerings: the first staff has fingerings 2, 2, 2, 2, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3, 3, 2, 2, 2, 2, 1, 1, 1, 5, 1, 1, 1, 1; the second staff has fingerings 2, 1, 2, 1, 2, 1, 1, 4, 1, 5, 5, 1, 1, 2, 2, 2, 2, 3, 3, 3, 3, 3, 2, 2, 2, 2, 1, 1, 1, 5, 1, 1, 1, 1.

C HELTER SKELTER, or over Sticks and Stones. Galop. 31

Sheet music for 'Helter Skelter' in 2/4 time. The music consists of two staves of notes with corresponding fingerings below them. The first staff starts with a treble clef and a 'P' above it, followed by a 'D'. The second staff starts with a bass clef and a 'P'. The notes are primarily eighth and sixteenth notes, with some quarter notes. Fingerings include: 3 3 3 2 1 2 5 1 2 3 3 3 2 1 2 5 1 2 3 3 2 3 3 2 3 3 2 2 1 3 3 3 2 1 2 5 1 2 3 3 3 2 1 2 5 1 2 3.

BONNIE DUNDEE.

Sheet music for 'Bonnie Dundee' in 6/8 time. The music consists of two staves of notes with corresponding fingerings below them. The first staff starts with a treble clef and a 'P'. The second staff starts with a bass clef and a 'P'. The notes are primarily eighth and sixteenth notes. Fingerings include: 3 2 5 5 3 5 5 4 5 3 2 1 5 4 3 5 5 4 3 1 1 5 1 1 2 5 5 5 2 1 5 4 3 5 5 4 3 1 1 5 1 1 1.

ROBIN ADAIR.

Sheet music for 'Robin Adair' in 3/4 time. The music consists of two staves of notes with corresponding fingerings below them. The first staff starts with a treble clef and a 'P'. The second staff starts with a bass clef and a 'P'. The notes are primarily eighth and sixteenth notes. Fingerings include: 5 5 1 1 2 2 2 5 5 5 5 2 2 2 2 3 3 2 2 2 1 2 2 2 3 2 3 3 2 3 4 3 3 2 3 5 2 3 5 1 1 1 1.

INDIAN DEATH SONG.

Sheet music for 'Indian Death Song' in 2/4 time. The music consists of two staves of notes with corresponding fingerings below them. The first staff starts with a treble clef and a 'P'. The second staff starts with a bass clef and a 'P'. The notes are primarily eighth and sixteenth notes. Fingerings include: 2 3 2 3 3 4 3 3 2 2 2 2 3 3 2 2 2 1 1 1 2 2 2 2 2 1 1 5 5 5 1 2 2 2 3 4 3 3 2 1 1 1.

## DI PROVENZA IL MAR.

(La Traviata.)

## **PRAYER IN ZAMPA.**

## **APPLE PEELING.**

# MARYLAND, MY MARYLAND.

33

## MARY OF ARGYLE.

The image shows two staves of musical notation for a guitar or banjo. The top staff is in common time (indicated by 'C') and has a tempo marking of 'P D P P D P D P'. The bottom staff is also in common time and has a tempo marking of 'P P D D P D P'. Both staves feature sixteenth-note patterns with various fingerings indicated by numbers below the notes. The music consists of two measures per staff.

## **THE GIRL I LEFT BEHIND ME.**

The image shows two staves of sheet music for a guitar or banjo. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). The bottom staff is also in common time and has a key signature of one sharp. Both staves feature a treble clef. The music consists of a series of chords and notes, with various fingerings indicated below the notes. The title 'GONE I LEFT BEHIND ME.' is printed at the top of the page.

# **BLUE BELLS OF SCOTLAND.**

P P D D P D D P P P D D P P D P P P P P D D P D D P

5. 1 1 5. 5. 5. 1 1 4. 4. 4. 3. 3. FINE. 5. 4. 4. 3. 4. 5. 1 1 5. 1 1 5. 4. 5. D.C.

## SALLY COME UP.

1. Massa gone the news to hear, And he has left de o-ver-seer To look to all de niggers here, While I make love to Sal-ly.

She's such a belle, A real dark swell, She dress so slick and look so well, Dar's not a gal like Sal-ly.

Sally come up! oh, Sally go down, Oh, Sally come twist your heel around, De old man he's gone down to town, Oh, Sally come down de middle.

2 Last Monday night I gave a ball,  
And I invite the niggers all,  
The thick, the thin, the short, the tall,  
But none came up to Sally;  
And at the ball  
She did lick'em all:  
Black Sal, was de fairest gal of all,  
My lubly, charming Sally!  
Sally come up, &c.

3 De fiddle was played by Pompey Jones,  
Uncle Ned he shook de bones,  
Joe played on de pine-stick stones,  
But they couldn't play to Sally.  
Ole Dan Roe,  
Played on de banjo;  
Ginger blue de big drum blew,  
But he couldn't blow like Sally.  
Sally come up, &c.

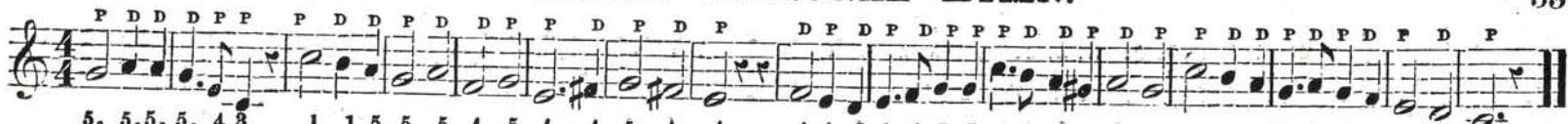
4 Dar was dat lubly gal, Miss Fan,  
Wid a face as broad as a frying-pan,  
But Sally's is as broad again,  
Dar's not a face like Sally's;  
She's got a foot  
To full out de boot,  
So broad, so long, as de gum-tree root,  
Such a foot has Sally.  
Sally come up, &c.

5 Sally can dance, Sally can sing,  
De cat chocker reel, and break-down fling,  
To get de niggers in a string,  
Dar's not a gal like Sally;  
Tom, Sam, and Ned,  
Dey often wish me dead,  
To dem both all tree I said,  
Don't you wish you may get my Sally?  
Sally come up, &c.

6 Sally has got a lubly nose,  
Flat across her face it grows,  
It sounds like tunder when it blows,  
Such a lubly nose has Sally!  
She can smell a rat,  
So mind what you're at,  
It's rather sharp although its flat,  
Is de lubly nose ob Sally!  
Sally come up, &c.

7 De oder night I said to she,  
'I'll hab you if you'll hab me;'  
'All right,' says she, 'I do agree,'  
So I smash up wid Sally;  
She's rader dark,  
But quite up to de mark,  
Neber was such a gal for a lark,  
Such a clipper girl was Sally.  
Sally come up, &c.

## RUSSIAN NATIONAL HYMN.



## KATHLEEN MAVOURNEEN.

Musical notation for Kathleen Mavourneen, featuring a single melodic line on a staff. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests. The melody consists of a series of eighth-note patterns.

2 2 1 3 3 2 4 5 4 3 2 2 2 2 2 1 2 4 3 8 2 2 1 5. 2 2 1  
D D P D D P D D D D P P P P P P P P P D P P D P P P D D P  
3 3 2 4 5 5 4 5 4 3 2 2 1 1 4 4 5 5. 1 2 2 1 2 1 2 4 5 4  
D D P D D P D D D D P D D D P P D P P D P P D P P D D P  
5 5. 3 4 3 4 3 2 2 1 1 5. 5. 5. 5. 1 1 1 5. 2 2 1 3 3 2 4 5 4 4 4 5 4  
P P P P P D P D D P D P P P D D D P D D D P P P D D D D P D P P P P P  
4 3 2 1 1 1 2 2 2 3 3 2 2 2 2 3 4 3 4 4 8 2 3 3 2 2 2 3 4 4 1 5. 5. 3 3 1

## THREE BLIND MICE.

Musical notation for Three Blind Mice, featuring a single melodic line on a staff. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests. The melody consists of a series of eighth-note patterns.

4.3. 3. 3. 5. 4. 5. 4. 4. 5. 1 1 1 5.1 1 1 5.5 1 1 1 1 5.1 1 1 1 5.5. 1 1 1 1 5.1 1 1 1 5.5. 5. 4. 8. 8.3.

Three blind mice, See how they run, They all ran after the farmer's wife, She cut off their tails with the carving knife; Did ever you see such fools in your life, As these three blind mice.  
CORCERTINA.

## GIPSY'S WARNING.

1. Do not trust him, gentle Lady, Tho' his voice be low and sweet, Heed not him who kneels before you, Gently pleading at thy feet; Now thy life is in its morning, Cloud not  
2. Do not turn so coldly from me, I would only guard thy youth, From his stern and withering power, I would only tell thee truth, I would shield the from all danger, Save thee

A musical score for a single instrument, likely a harpsichord or organ, featuring a treble clef staff. The score consists of two systems of music. The first system begins with a forte dynamic and includes a tempo marking of 'Presto'. The second system begins with a piano dynamic. The music is written in common time, with various note values including eighth and sixteenth notes, and rests. The notation uses standard musical symbols like dots and dashes for articulation.

this thy happy lot,  
from the tempter's snare,

Listen to the Gipsie's warning, Gen-tle La - dy, trust him not,  
La-dy shun the dark eyed stranger, I have warned thee, now beware,

Listen to the Gipsie's warning, Gentle La-dy, trust him not.  
La - dy shun that dark eyed stranger, I have warned thee, now be - ware

3.

4.

Lady, once there lived a maiden,  
Pure and bright, and like thee, fair,  
But he wooed, and wooed, and won her,  
Filled her gentle heart with care;  
Then he heeded not her weeping,  
Nor cared he, her life to save,  
Soon she perished, now she's sleeping  
In the cold and silent grave.||

Keep thy gold, I do not wish it!  
Lady, I have prayed for this,  
For the hour when I would foil him,  
Rob him of expected bliss;  
Gentle lady, do not wonder  
At my words so cold and wild,  
Lady, in that green grave yonder  
Lies the Gipsie's only child.||

## **CHAMPAGNE CHARLIE.**

1. Some time a - go, I had a beau, and Charlie was his name; A smart young fellow, fond of show, Who wished my hand to claim, But from my feet I  
**CONCERTINA.**

## CHAMPAGNE CHARLIE. Concluded.

37

spurn'd the "swell," As I will now ex - plain:— Although he liked me ve - ry well, He bet - ter loved Champagne.

**CHORUS.**

For Champagne Charlie was his name, Champagne Charlie was his name, Al-ways kicking up a frightful noise, Always kicking up a

frightful noise, Champagne Charlie was his name, Champagne Charlie was his name, Kicking up a noise at night, boys, And always ready for a spree.

2 One moment still he could not rest;  
He'd pass whole night and days  
In drinking madam Cliquot's best,  
And smoking "Henry Clays;"  
Then when to bed he'd homeward go  
With wild disorder'd brain,  
He'd lay it all to his studies, though  
I knew it was champagne.—Cho.

3 He promis'd me of times a score,  
That he the pledge would take;  
But acted just like many more,  
And soon his word did break;  
Yes, if for one half day complete,  
From drink he would abstain,  
He'd go and "resolution" treat  
To his rever'd champagne.—Cho.

**CONCERTINA.**

3 He was an artist in his way,  
Drew herons, cranes and storks,  
Yet for all that he passed the day  
In simply drawing corks;  
Tho' he'd a palette for his paints,  
To use it he'd not deign,  
Because he like some other "saints,"  
A palate for champagne.—Cho.

5 His cash did quickly disappear  
Which did not well suit me,  
For champagne's dear —had he drank beer,  
Things different now would be;  
I might have been his slave for life,  
But now 'tis all in vain  
For how can he require a wife,  
When wedded to Champagne?—Cho.

## SING A SONG OF SIXPENCE.



1. Sing a song of sixpence, A bag full of rye; Four and twenty black-birds, Baked in a pie, When the pie was open'd, The birds began to sing; Was not that a dainty dish to set before the king?  
 2. The King was in his counting house, Counting out his money; The Queen was in the parlour, Eating bread and honey; The maid was in the garden, Hanging out the clothes, There came a little blackbird, And snapp'd off her nose.

## NOT FOR JOSEPH.

Musical notation for 'Not for Joseph' in common time. The lyrics describe a person named Joseph Baxter and his friends. The music includes a chorus at the end.

Joseph Baxter is my name, My friends all call me Joe, I'm up you know to ev'-ry game, And eve-rything I know, Ah! I once was green as  
 green could be, I suf - fer'd for it, tho' Now if they try it on with me, I tell them not for Joe.  
 CHORUS.  
 "Not for Joe," "Not for Joe." If he knows it; Not for Joseph; No, no, no, "Not for Joe," Not for Joseph, oh dear, no

## WITHIN A MILE OF EDINBORO' TOWN.

Musical notation for 'Within a Mile of Edinboro' Town' in common time. The lyrics tell a story about Jockey and his friend Bonny Jockey.

1. 'Twas with - in a mile of Edin - bor - o' town, In the ro - sy time of the year, Sweet flow - ers bloom'd,  
 2. Jock - ey was a wag that nev - er would wed, Tho' long he had fol - low'd the lass, Con - tented she earned  
 and the grass was down, and each shew - herd wo'ed his dear, Bon - ny Jock - ey blithe and gay, Kissed sweet Jen - ny, making hay, The  
 and eat her own bread; And merri - ly turned up the grass, Bon - ny Jock - ey blithe and free, Won her heart right mer - ri - ly, Yet

CONCERTINA.

**WITHIN A MILE OF EDINBORO' TOWN. Concluded.**

39

LISTEN TO THE MOCKING BIRD.

The sheet music consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Both staves have a treble clef and a common time signature. The music is in 4/4 time. The lyrics are as follows:

las - sie blush'd and frown - ing cried, No, no, it will not do; I can - not, cannot, wonnot, wonnot, monnot, buck - le to.  
still she blush'd and frown - ing cried, No, no, it will not do; I can - not, cannot, wonnot, wonnot, monnot buck - le to.

**I'm dreaming now of Hal - ly,**  
**She's sleep - ing in the val - ley,**

**Hal - ly,** sweet Hal - ly, sweet Hal - ly, I'm dreaming now of  
**val - ley,** the val - ley, the val - ley, She's sleeping in the

**Hal - ly,** For the thought of her is one that nev - er dies;

**And the mock - ing bird is sing - ing where she lies.**

**CHORUS.**

List - en to the mock - ing bird, List - en to the mocking bird, The mock - ing bird still sing - ing o'er her

grave: List - en to the mock - ing bird, List - en to the mock - ing bird, Still sing - ing where the weeping wil - lows wave.

**CONCERTINA.**

**OH! I SHOULD LIKE TO MARRY.**

P. 5. P. 1 D. 1 P. 4 D. 3 P. 2 D. 2 P. 1 D. 2 P. 2 D. 5. P. 1 D. 1 P. 1 D. 1 P. 4 D. 3 P. 2 P. 5. P. 1 P. 2 D. 2 P. 1 D. 2

FINE.

A musical score for two voices, GENT. and LADY., in 2/4 time. The music consists of eight measures of vocal parts with corresponding piano accompaniment. The lyrics are: GENT. Oh! I should like to mar-ry, If that I could find A - ny pret - ty la - dy, Suit-ed to my mind. Oh! LADY. Oh! I should like to mar-ry, If that I could find A - ny handsome fel - low, Suit-ed to my mind. Oh! The score concludes with a 'FINE.' at the end of the eighth measure.

I should like her wit - ty, Oh! I should like her good, With a lit - tle mo - ney, Oh! yes in - deed I should.  
I should like him dash-ing, Oh! I should like him gay, The lead-er of the fash - ion, And dan - ddy of the day.

## **ROY'S WIFE OF ALDIVALLOCH.**

FINE.

Roy's wife of Al-di-val-loch ! Roy's wife of Al-di-val-loch, Wat ye how she cheated me, As I came o'er the braes of Balloch.

D.C.

**She vow'd, she swore she wad be mine, She said she lo'ed me best of ony ; But ah ! the fickle, faithless queen ; She's ta'en the carle, and left her Johnny.**

## I HAVE COME FROM A HAPPY LAND.

A musical score for 'The Star-Spangled Banner' in 2/4 time. The vocal part is in soprano C major, and the piano accompaniment is in F major. The vocal line consists of eighth-note patterns, while the piano part features eighth-note chords.

I have come from a happy land, Where care is unknown, { Haste, haste, fly with me, Where love's banquet waits for thee; Thine its sweets shall be, Thine, thine alone.  
I have part-ed a merry band, To make thee n<sup>o</sup>ne own. }

6

## **"ROCK THE CRADLE, JOHN."**

GEOGHEGAN

41

Old Humphrey Hodge a far-mer was ; His age was fif - ty - seven : A bache - lor too, and well-to - do, For he in the world had thriv'n. And

A musical score for 'The Star-Spangled Banner' featuring a vocal line and a piano accompaniment. The vocal line consists of a series of eighth-note chords and single notes. The piano accompaniment features a bass line with sustained notes and a treble line with eighth-note chords.

Humphrey Hodge from dawn till dark Was happy as the day was long, For he rose with the sun, And he sang with the lark, And this was his fav'rite song.

## CHORUS.

P P P P P P D P D D D D D P P D P D P P P D P D P D P P

"Rock the cradle, John, Rock the cradle, John; An old man married, had bet-ter be buried, Than rocking the cradle a - lone"

**"I'VE NOTHING ELSE TO DO."**

P 5. P 5. P 1 1 1 D 5. P 1 1 D 5. P 5. P 1 1 D 2 P 2 D 2 P 5. P 5. P 1 1 P 1 D 5. P 1 1 D 5. P 2 D 2 D 1 P 1

It is but sel-dom that I sing, I hear so ma - ny mew A-mong the beaux; but now I'll try, I've nothing else to do;

P P D P P D P P P D 2 P D 2 P 5 P 1 P 1 D 5 P 5 P 3 D 2 D 1 P

noth-ing else, noth-ing else, I've noth-ing else to do, noth-ing else, noth-ing else, I've noth-ing else to do.

## I SAW ESAU KISSING KATE.

HUNTER.

The musical score consists of three staves of music. The top staff uses a treble clef and a key signature of one sharp. The middle staff uses a treble clef and a key signature of one sharp. The bottom staff uses a treble clef and a key signature of one sharp. Each staff has a tempo marking of 'P.M.'. and a dynamic of 'ff'. The lyrics are written below each staff. The first staff contains the lyrics: 'Twas just a bout a year a - go, When I was down at Glo'ster, I found a lass, but now, a - las! I find that I have lost her. I'm'. The second staff contains the lyrics: 'sure I nev - er can for - get, The hap - py days that we saw Be - fore the day on which we met Her Country Cousin E - san.' The third staff contains the lyrics: 'I saw E - sau kissing Kate, And the fact is—we all three saw; For I saw E - sau, he saw me, And she saw, I saw E - sau.'

## **PUT IT DOWN TO ME.**

The other day, while strolling Out to walk and dine, I saw a hack come flying by; I hail'd it with a sign: When  
 in I spring, and said 'Pray drive to Brook St. Number three!' And when we had arrived there, Put it down to me. Yes, Put it down to  
 (SPOKEN.) I said, "Driver, would you be so kind, if you please, as to—"

C

## PUT IT DOWN TO ME. Concluded.

43

me, Sir, Put it down to me; I tick like a chro - no - me - ter, So put it down to me.

## SHABBY GENTEEL.

CLIFTON.

We haye heard it as - sert-ed a doz-en times o'er, That a man may be happy in rags; That a prince is no more in his

carriage and four, Than a pauper who tramps on the flags: As I chance to be neither, I cannot describe How a prince or a pauper may

feel. I be - long to that highly re - spec-table tribe, Which is known as the Shabby Gen-teel. Too proud to beg, too honest to

steal, I know what it is to be wanting a meal; My tatters and rags, I try to con - seal, I'm one of the Shabby Gen-teel.

**44 C "A FROG HE WOULD A WOOING GO."**



A Frog he would a woo-ing go, Heigh-o! said Row-ly: A Frog he would a woo-ing go, Whether his mother would

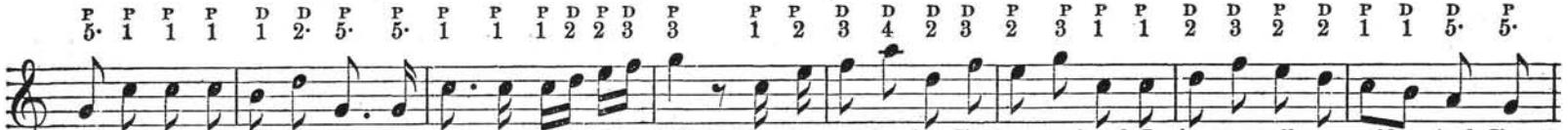


let him or no, With a Row-ly pow-ly, Gammon and spin-age; Heigh-o! said An-tho-ny Row-ly.

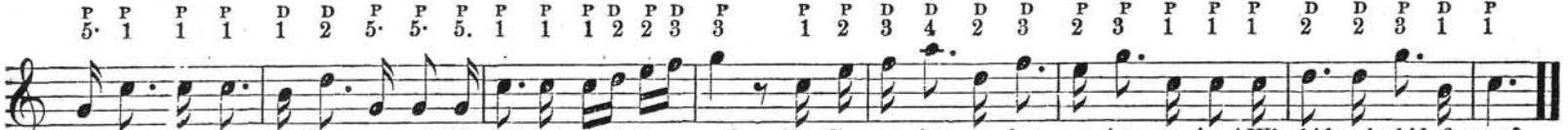
**FEMALE AUCTIONEER.**



Well, here I am, and what of that? Methinks I hear you say, I am come and that is pat, To see if you will buy; A



Female Auction-eer I stand, But not to seek for pelf; For the on-ly lot I've now on hand, Is just to sell my-self; And I'm



go-ing, go-ing, go-ing, go-ing! Who bids, who bids for me? For I'm go-ing, go-ing, go-ing, go-ing! Who bids, who bids for me?

C

## HEY, BETTY MARTIN. TIP TOE FINE.

45



In Yorkshire I were born and bred, And knows a thing or two, Sir; Nay, what be more, my fa - ther said, My wit would bring me

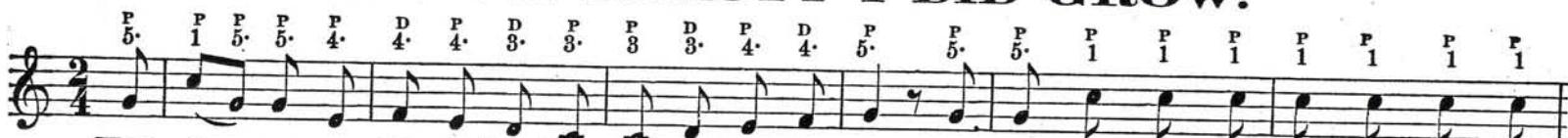


through, Sir : At sin-gle stick, or kiss the maid, I wur the boy vor sart - in, Zays I, "Push on, to be afraid's, My eye, and Bet-ty Martin."



Hey, Bet-ty Martin, tip - toe, tip - toe, Hey, Betty Martin, tip - toe fine ! O, Betty Martin, tip - toe, tip - toe, My eye, Betty Martin, tip-toe fine.

## SUCH A BEAUTY I DID GROW.



When I was a lit - tle boy, Some twen - ty years a - go, I was the pride of mam - my's heart, She



made me quite a show. Such a beau - ty I did grow, did grow, did grow ! Such a beau - ty I did grow.

## IRISH WEDDING.

P 5. D 5. P 5. P 1. P 5. D 5. P 5. 1 P 1. D 2. P 2. D 3. D 4. P 3. P 2. P 1. P 1. P 5. D 5. P 5. P 1. P 5. D 5. P 5. 1 P 1. P 1. D 2. P 2. D 3. D 4. P 3. P 2. P 1. P 1. P 5.

Sure won't you hear What roaring cheer Was spread at Pad - dy's wedding, oh? And how so gay They spent the day From the churcning to the bedding, oh? First,

D D D D P P P P D 5. P D P D P D 3 P D 4 4 P P D D P 2 P D 3 P 5. P D 5. P 3 P 2 P P P

book in hand, came Father Quipes, with the bride's dada, the Ba - lie, oh; While, all the way to church, the pipes . . . . . struck up a lilt so gai - ly, oh.

**DOST THOU LOVE ME, SISTER RUTH? Duet.**

P 3. P 3. P 4. P 4. P 5. P 5. P 4. D 4. D 3. P 2. P 3. P 3. P 4. P 4. P 5. P 5. P 4. P 1. D 4. P 5.

SIMON. RUTH.

## "JACK AND GILL WENT UP THE HILL."

**THE CHIEF CHURCHES OF THE WORLD.**

Jack and Gill went up the hill, To draw a pail of wa-ter ; Jack fell down, and broke his crown, And Gill came tumbling af-ter.

C

**STAR OF THE EVENING.**

47

Beau - ti - ful star, in heav'n so bright, Soft - ly falls thy sil - v'ry light, As thou mov - est from earth a - far,

Star of the eve - ning, beau-ti - ful star, Star of the eve - ning, beau - ti - ful star. Beau - ti - ful star,

Beau - ti - ful star... Star of the eve - - - ning, beau - ti - ful, beau - ti - ful star.

**I REMEMBER HOW MY CHILDHOOD FLEETED BY.**

I re - mem - ber, I re - mem - ber, How my childhood fleeted by, The mirth of its De - cem - ber, And the warmth of its Ju - ly.

On my brow, love, on my brow, love. There are no signs of care, But my pleasures are not now, love, What childhood's pleasures were.

Musical notation for "Mother, Watch the Little Feet." The notation uses a treble clef and a common time signature. It includes a series of numbers above the notes (e.g., P, 5, 5, 5, 5, 1, 5, 5) which likely represent fingerings or specific note values. The melody consists of two lines of music, each ending with a fermata over the last note.

Mother, watch the lit - tle feet, Climbing o'er the gar - den wall, Making houses in the street, Rang-ing cel - lar, shed and hall.

Continuation of the musical notation for "Mother, Watch the Little Feet." This section begins with a measure starting with a D. The notation continues with a series of numbers above the notes, maintaining the treble clef and common time signature. The melody concludes with a final line of lyrics.

Nev-er dare the question ask, "Why to me the wea-ry task? Lit - tle feet will go astray," Guide, them, mother, while you may.

### SANTA LUCIA.

Musical notation for "Santa Lucia." The notation uses a treble clef and a common time signature. It features a series of numbers above the notes, likely indicating fingerings or specific note values. The melody consists of two lines of music, each ending with a fermata over the last note.

O - ver the rip - 'ling sea, Twilight is clos - ing; O - ver the flow - 'ry lea, flocks are re - pos - ing:

Continuation of the musical notation for "Santa Lucia." This section begins with a measure starting with a P. The notation continues with a series of numbers above the notes, maintaining the treble clef and common time signature. The melody concludes with a final line of lyrics.

Haste, then, oh la - dy fair, Come down to me, love, Fond - ly I'm wait - ing, wait - ing for thee, love;

Continuation of the musical notation for "Santa Lucia." This section begins with a measure starting with a P. The notation continues with a series of numbers above the notes, maintaining the treble clef and common time signature. The melody concludes with a final line of lyrics.

Haste, then, oh la - dy fair, Come down to me, love, Fond - ly I'm wait - ing, wait - ing for thee, love.

## **THE SILVER LAKE**

49

1

The musical score for "The Silver Lake" is presented on two staves. The top staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The bottom staff shows a bass clef and a common time signature. The score consists of a series of measures with various note heads and stems. Above the music, the title "THE SILVER LAKE." is written in a large, bold, serif font. Below the music, the lyrics "On thy fair bosom, silver lake, The wild swan spread his snow-<sup>white</sup>" are printed in a smaller, italicized serif font.

On thy fair bosom, silver lake, The wild swan spread his snowy sail ; Around his breast the ripples break, As down he bears before the gale :

On thy fair bosom, waveless stream, The dripping paddle echoes far, And flashes in the moonlight gleam, And bright reflects the polar star. On

## THE SUMMER DAYS ARE COMING.

The sum-mer days are coming, The blossoms deck the bough, The bees are gai - ly humming, And the birds are sing-ing now; We have  
reign is near-ly o - ver, The Spring is on the wane; Oh! haste thee, gen-tle Summer, To our pleas-ant land a - gain.

had our May-day garlands, We have crown'd our May-day queen With a coro - nal of ro - ses, Set in leaves of brightest green, But her

**WE'RE A' NODDIN'**

## **WALKING DOWN BROADWAY.**

The image shows two staves of musical notation for a piano-vocal score. The top staff uses a treble clef and a common time signature (indicated by '2'). It features a series of eighth-note chords and rests, with fingerings such as P, D, DD, and P. The bottom staff uses a bass clef and also has a common time signature. It contains a vocal line with lyrics in a mix of English and numbers (e.g., 5., 1, 1, 2, 1). The lyrics correspond to the chords above them. A section of the music is labeled 'CHORUS.' with a repeat sign. The entire piece concludes with a final section of chords and rests.

## **ENOCH ARDEN.\***

Cheer up, An - nie, darl - ing, with hope - ful e - mo - tion, To - morrow our part-ing must be,  
 I'll sail the seas o - ver, I'll  
 cross the wide o - cean, I'll sail the seas o - ver for thee, I will not for - get thee, Ah! nev - er, no nev - er, I  
 can - not for - get thee I know; Thy smile like a phantom, shall haunt me for - ev - er, And cheer me wher-e'er I may go.

By permission of the Author

## **CONCERTINA.**

\* By permission of the Author.

## CAPTAIN JINKS.

51

6  
8

P D P P P P D P P P D D D P D P P P P P D P P P P D D D D

1 2 2 5. 5. 5. 5. 5. 5. 1 2 2 3 5. 1 1 2 2 2 2 2 5. 5. 5. 5. 5. 1 1 2 2 3 5. 1

P P P D D D D P P P D D D D D P P P P D D D D D P P P P D D P D P P

1 1 1 3 3 3 3 3 2 2 2 2 2 1 1 1 3 3 3 3 3 2 2 2 2 2 2 3 3 5.

*Chorus repeat 1st eight measures.*

## UP IN A BALLOON.

6  
8

P P P P P P D P D D P P D P D D D P P D P P P P P D P D D D D P P P

5. 5. 5. 1 1 2 2 3 5. 1 1 1 2 5. 5. 1 1 2 2 5. 5. 5. 5. 5. 1 1 2 2 2 2 3 5. 5. 5. 5. 1 5. 5. 1 1 2 2 3 5. 5. 5. 5. 1 5. 5. 1 5. 5. 1

D P D P D D D D D P D D P D D D D P D D P D D D D P D D D D D D D

1 2 2 1 2 2 2 2 2 2 1 1 5. 2 2 2 2 2 2 2 1 1 5. 5. 2 2 2 2 2 2 1 1 5. 2 2 2

CHORUS.

F D P D P D P D D P P P P P D P D D D D D D D D D D D D D P D P P P

2 3 2 2 1 1 1 1 5. 5. 5. 4. 5. 1 2 2 2 1 2 3 5. 5. 5. 1 5. 1 1 2 1 5. 5. 1 1 1 2

P P P P P P D P D D D D D D P D P P P P P D D P T P

5. 5. 5. 4. 5. 1 2 2 2 1 2 3 5. 5. 5. 5. 1 1 5. 5. 4. 5. 1 2 3 2 2 1 1 1

CONCERTINA.

## ON THE BEACH AT LONG BRANCH.

## ROCKY ROAD TO DUBLIN.

1 2 2 1 2 1 5. 5. 4. 5. 5. 1 1 2 2 3 3 4 3 3 2 2 1 5. 5. 1 1 2 2  
 In the mer - ry month of June, From my home I start-ed: Left the girls of Tuana, near - ly brok - en heart - ed, Sa -  
 2 1 2 1 5. 5. 4. 5. 5. 1 1 2 2 3 3 4 3 3 2 2 1 5. 5. 1 1 2 2  
 lut - ed fa - ther dear; Kiss'd my dar-ling moth-er; Drank a pint of b-eer, My grief and tears to smooth - et; Then  
 2 4 4 3 3 3 2 2 4 4 3 3 3 2 2 4 4 3 3 3 2 1 5. 5. 1 1 2 2  
 Off to reap the corn, And leave where I was born, I cut a stout black-thorn; To van - ish ghost of gob - lin, In a  
 2 4 4 3 3 3 2 2 4 4 3 3 3 4 4 3 3 4 3 3 2 2 1 5. 5. 1 1 2  
 bran new pair of brogues, I rat - tled o - ver the bogs And frighten'd all the dogs, On the Rock - y Road to Dub - lin.  
**CONCERTINA.**

## WIDOW MALONE.

53

P D P D P D D 1 P 5. P 1 2 5. 4. 4. 4. 5. 5. 1 P 5. 1 2 5. 4. 4. 4. 5. 5. 1 1 3. 2 1 P 5. 4. 4. 4. 5. 5. 1 1  
 Did ye hear of the wid-ow Ma - lone, o - hone! Who lived in the town of Ath - lone a - lone? Oh, she melt - ed the hearts of the  
 swains in them parts, So love - ly the Wi - dow Ma - lone, o - hone! So love - ly the Wid - ow Ma - lone.

## ROY'S WIFE OF ALDIVALLOCH.

A musical score for a folk song. The top staff shows a melody in G major with a 2/4 time signature. The lyrics are written below the notes. The bottom staff shows a harmonic progression with various chords and rests.

She vow'd, she swore, she wad be mine, She said that she lo'ed me best of e-ny. But O the fick-le, faithless queen, She's ta'en the Carl and lefther Johnny.

THE INGLE SIDE.

The image shows a page of sheet music for a Concertina. It consists of two staves. The top staff is for the treble clef part, and the bottom staff is for the bass clef part. Both staves are in common time (indicated by a '4'). The music is divided into measures by vertical bar lines. Each measure contains a series of notes, each with a specific fingering indicated above it. The fingerings are represented by numbers (e.g., 1, 2, 3, 4) and letters (e.g., P, D). The bass staff also includes a bass clef and a 'C' (common time) signature. The entire piece is titled 'CONCERTINA' at the bottom.

## O NANNY, WILT THOU GANG WITH ME.

Sheet music for 'O Nanny, wilt thou gang with me.' in common time (indicated by a '4'). The music consists of four staves of notes with corresponding fingerings. The first staff starts with PD, followed by a series of eighth-note patterns. The second staff begins with P P P P. The third staff starts with DD PP D P. The fourth staff begins with D P D P D D D P. The music concludes with a final staff ending with a double bar line and repeat dots.

PD P P D D P P D P D P P P P D D P D P P D P P D P P D P  
 4. 4. 5. 1 1 5. 5. 4. 4. 5. 5. 5. 4. 3. 5. 2. 3. 3. 3. 4. 3. 5. 5. 4. 4. 4. 4. 5. 1 1 5. 5. 4. 4. 5. 5. 5. 4. 3. 5. 2.  
 P P P P D D P D D P D D P P D P P D P D P D P D P D P D P  
 3. 3. 3. 4. 3. 5. 5. 4. 4. 5. 1 2 2 2 2 1 5. 5. 1 1 1 1 5. 2 2 1 1 5. 2 2 2 1 1 5. 5.  
 DD PP D P P D P D P D P P P D P D P P D D P P D P P D P D P P P  
 5. 1 1 1 1 5. 4. 4. 5. 5. 5. 4. 3. 4. 4. 3. 4. 1 5. 4. 4. 3. 3. 5. 5. 1 1 1 1 5. 4. 4. 5. 5. 5. 5. 4. 3.  
 D P D P P D D P D P D P D P D P D P D P D P D P D P D P D P  
 4. 4. 3. 4. 1 1 5. 5. 4. 4. 5. 4. 4. 3. 3. 5. 5. 4. 5. 5. 5. 4. 4. 1 5. 5. 5. 1 2 2 3 2 1 5. 5. 4. 4. 3.

## THE PERI WALTZ.

Sheet music for 'The Peri Waltz.' in common time (indicated by a '3'). The music consists of two staves of notes with corresponding fingerings. The first staff starts with PP D D P P D D P P D D P D P D P P. The second staff starts with D D P D D P P D D P P D D P D D P D D P. The music concludes with a final staff ending with a double bar line and repeat dots.

PP D D P P D D P P D D P D D P D P D P P  
 5. 1 2 1 3 2 5. 1 2 1 5. 5. 5. 1 2 1 3 2 4 3 2 2 2 1 FINE.  
 D D P D D P P D D P P D D P P D D P D D D P D D P P D D P  
 2 1 5. 4. 4. 2 1 5. 5. 5. 3 2 1 2 1 5. 2 1 5. 2 1 5. 1 5. 4. 5. D.C.  
 CONCERTINA.

WHATS A' THE STEFR, KIMMER.

55

Sheet music for 'WHAT'S A' THE STEFR, KIMMER.' featuring a treble clef, 4/4 time, and a melody line with various note heads and rests. Below the notes are corresponding numbers: 2 2 2 2 2 3 2 2 2 2 3 4 3 2 4 3 2 3 4 3 2 2 2 1 5 . 5 . 1 2 2 1 5 . 5 . 1 2 2 3 3 2 4 2 4 3 2 2 2 1.

THE OLD ARM-CHAIR.

Sheet music for 'THE OLD ARM-CHAIR.' featuring a treble clef, 4/4 time, and a melody line with various note heads and rests. Below the notes are corresponding numbers: 2 2 2 2 2 2 3 3 3 2 2 2 2 2 3 2 2 1 2 2 2 2 2 2 3 3 3 2 2 2 2 2 3 3 3.

KEEMO KIMO.

Sheet music for 'KEEMO KIMO.' featuring a treble clef, 2/4 time, and a melody line with various note heads and rests. Below the notes are corresponding numbers: 1 1 1 5 . 5 . 5 . 5 . 1 1 2 2 1 2 2 2 2 1 1 1 1 5 . 5 . 5 . 5 . 1 1 2 2 1 2 2 1 1 2 3 3 3 2 3 3 2 2 3 2 2 1 2 1 1 1 5 . 5 . 5 . 5 . 1 1 5 . 5 . 5 . 5 . 1 1 2 3 3 2 2 1 1.

THE HARP THAT ONCE THRO' TARA'S HALLS.

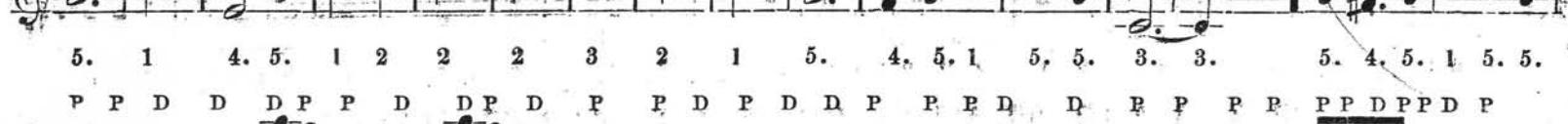
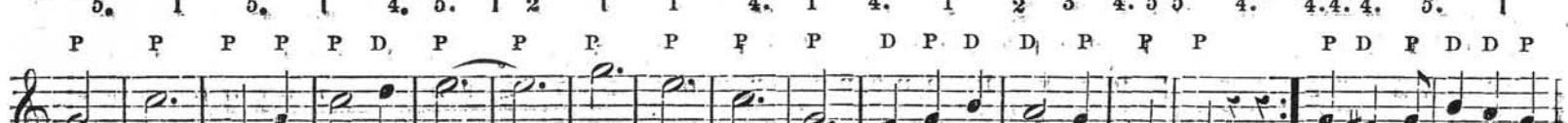
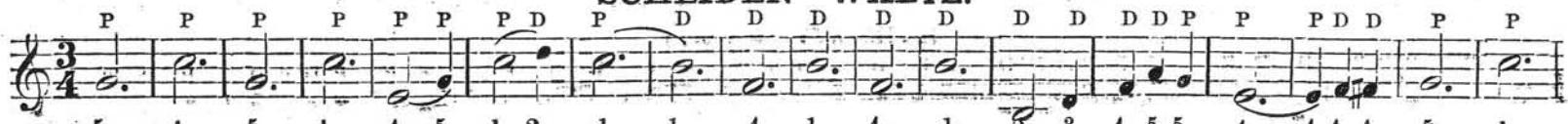
Sheet music for 'THE HARP THAT ONCE THRO' TARA'S HALLS.' featuring a treble clef, 4/4 time, and a melody line with various note heads and rests. Below the notes are corresponding numbers: 3 . 5 . 5 . 5 . 4 . 5 . 1 1 5 . 5 . 4 . 3 . 4 . 3 . 5 . 1 1 1 2 1 1 5 . 5 . 5 . 5 . 1 4 . 5 . 5 . 1 1 1 2 1 1 5 . 5 . 5 . 5 . 4 . 4 . 5 . 1 1 1 5 . 5 . 1 1 5 . 5 . 4 . 3 . 5 . 3 . CONCERTINA.

56

## WOODLAND WHISPERS WALTZ.



## SCHEIDEN WALTZ.



CONCERTINA.

## MOLLY BAWN.

57

The musical score for "Molly Bawn" consists of four staves of music for a tin whistle or similar instrument. The music is in common time (indicated by a '3' over a '4') and uses a treble clef. Fingerings are indicated below each note, such as 'P', 'D', '5.', '4.', etc. The notes are primarily eighth and sixteenth notes.

## NORAH, THE PRIDE OF KILDARE.

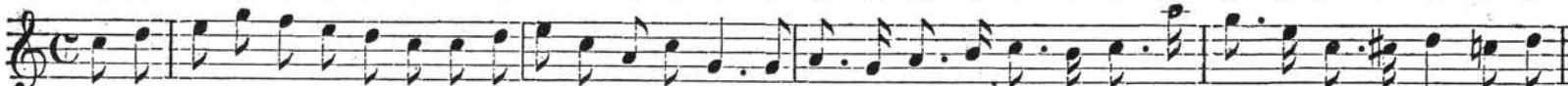
The musical score for "Norah, the Pride of Kildare" consists of two staves of music for a tin whistle or similar instrument. The music is in common time (indicated by a '6' over a '8') and uses a treble clef. Fingerings are indicated below each note, such as 'D', 'P', '3.', '5.', '4.', etc. The notes are primarily eighth and sixteenth notes.

CONCERTINA

## WE NEVER MISS THE WATER TILL THE WELL RUNS DRY.

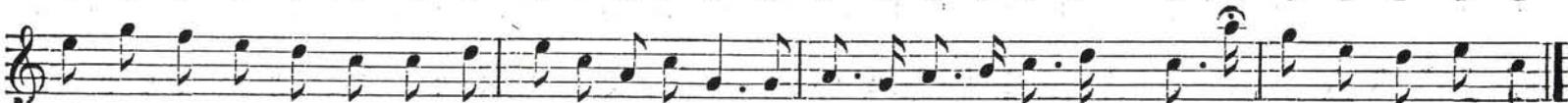
C.

P D P P D P D P P D P P D P D P D P D P P P D P D P D P D P D P D P D P D P D P D



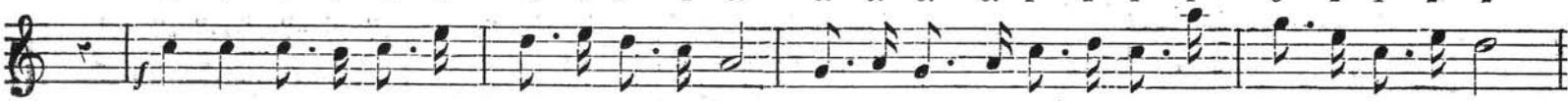
1. When a child I lived at Lin-coln with my parents at the farm, The les - sons that my mother taught to me were quite a charm, She would

P P D P D P D P P D P P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D



oft - en take me on her knee when tired of childish play, And as she press'd me to her breast, I've heard my mother say:

P P P D P P D P D P D P D P D P D P D P D P D P P P P D



CHORUS. Waste not, want not, is a max-im I would teach, Let your watch-word be despatch, and practice what you preach.

P D P D P P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D P D



Do not let your chan - ces like sun - beams pass you by, For you nev - er miss the wat - er till the well runs dry.

2. As years roll'd on I grew to be a mischief making boy,  
Destruction seem'd my only sport, it was my only joy,  
And well do I remember, when oft times well chastised,  
How father sat beside me then, and thus has me advised.—CHO.

3. When I arriv'd at manhood I embark'd in public life,  
And found it was a rugged road bestrewn with care and strife,  
I speculated foolishly, my losses were severe,  
But still a tiny little voice kept whisp'ring in my ear.—CHO.

4. Then I studied strict economy, and found to my surprise,  
My funds instead of sinking, very quickly then did rise,  
I grasp'd each chance and always struck' the iron while 'twas hot.  
I seiz'd my opportunities, and never once forgot.—CHO.

5. I'm married now and happy, ~~The~~ a careful little wife,  
We live in peace and harmony, devoid of care and strife.  
Fortune smiles upon us, we havé little children three,  
The lessons that I teach them, as they prattle round my knee.—CHO.

## IMMORTELLEN WALTZ.

59

The musical score consists of three staves of music for a concertina. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The second and third staves begin with a bass clef and a 3/4 time signature. The music features eighth and sixteenth notes, with fingerings indicated by 'P' (thumb) and 'D' (index finger). The notes are grouped by vertical bar lines, and some notes have horizontal stems extending to the right. The piece concludes with a final measure ending in a double bar line.

## IL BACIO WALTZ. (The Kiss.)

The musical score consists of three staves of music for a concertina. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The second and third staves begin with a bass clef and a 3/4 time signature. The music features eighth and sixteenth notes, with fingerings indicated by 'P' (thumb) and 'D' (index finger). The notes are grouped by vertical bar lines, and some notes have horizontal stems extending to the right. The piece concludes with a final measure ending in a double bar line.

CONCERTINA.

## THE WAKE OF TEDDY, THE TILER.

The image shows four staves of musical notation for a mandolin or banjo. Each staff consists of a treble clef, a six-line staff, and a set of fingerings below it. The fingerings are represented by letters P (Pluck), D (Downstroke), and U (Upstroke), with numbers indicating the string. The music is in common time (indicated by a '6' over an '8') and includes various rhythmic patterns such as eighth and sixteenth notes.

## DARLING OLD STICK.

The image shows two staves of sheet music. The top staff is in 6/8 time with a treble clef, containing a series of eighth-note patterns. The bottom staff is in common time with a treble clef, showing a more rhythmic pattern of eighth and sixteenth notes.

## **CONCERTINA.**

## GERMAN JOY WALTZ.

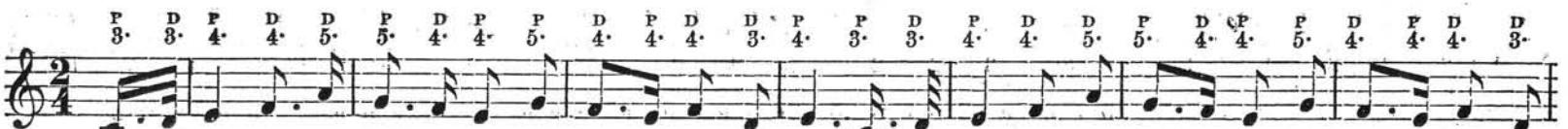
61

Sheet music for "German Joy Waltz" in 3/4 time. The music is written for a single melodic line using a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes, with some quarter notes. The melody consists of two staves of eight measures each, separated by a repeat sign. Below the staff, there are fingerings and performance instructions such as "P" (pizzicato), "D" (downbow), and "U" (upbow). The music concludes with a final measure ending in a double bar line.

## "WILLIE BREW'D A PECK OF MAUT."

Sheet music for "'Willie Brew'd a Peck of Maut'" in 2/4 time. The music is written for a single melodic line using a treble clef and a common time signature. The notes are primarily eighth and sixteenth notes. The melody consists of two staves of eight measures each, separated by a repeat sign. Below the staff, there are fingerings and performance instructions such as "P" (pizzicato), "D" (downbow), and "U" (upbow). The music concludes with a final measure ending in a double bar line.

CONCERTINA.

**"HOW CAN I LEAVE THEE?"****HOME, SWEET HOME.**

1. 'Mid ple-a-sures and pal - a - ces, where - e'er I may roam, Be it ev - er so hum - ble, there's no place like  
2. An ex - ile from home, splendor daz - zles in vain; Oh give me my low - ly thatched cot - tage a -



home: A charm from the skies seems to hal - low us there, Which, seek thro' the world, is not met with else-where.  
gain. The birds sing-ing gai - ly, that came at my call: Give me them, with that peace of mind dearer than all.



Home, home, sweet, sweet home, There's no place like home, There's no place like home.

CONCERTINA.

## LAMENT OF THE IRISH EMIGRANT.

b3

## **CASTLES IN THE AIR.**

P P P P P P D P D P D P D P D P D P D P D P P P P P P P D

1 1 1 1 2 5· 5· 5· 1 1 1 1 2 3 2 3 4 3 2 2 1 2 2 2 1 5· 1 1 1 2 5· 5· 5· 5·

P P D P D P P P P D P D P D P D P P P D P D P P P P P P P P

1 1 2 2 3 3 4 4 3 2 1 2 2 3 2 2 1 2 8 4 4 4 3 3 3 3 2 3 3 2 2 2

D D D P P D P D P D P P P P P D P D P D P D P D P D P D P

3 3 4 3 2 2 2 2 1 5· 2 2 1 1 1 2 5· 5· 5· 1 1 1 2 2 3 3 4 4 3 1 2 2 3 2 2 1

**CONCERTINA.**

# QUEEN OF THE BALL WALTZ.

P D P P P D D P P D P D D D P D P P P P D  
 4· 3· 4· 3· 4· 1 5· 5· 5· 8· 4· 4· 2· 2· 4· 3· 1· 3· 4· 5· 1 1  
 D P D D D D D P P P D P P P D P D P D D D P  
 1 5· 5· 3· 4· 1 5· 5· 4· 5· 1· 3· 4· 4· 3· 3· 1· 2· 4· 3· 3· 2· 3·  
 P P P D D P D D D D P P P D P P P P D D P D P P P P  
 4· 5· 1 1 1 5· 5· 3· 4· 1 5· 5· 4· 5· 5· 1 3 2 2 1 2 4· 1 2 2 1 1 1

# THE GUARDS' WALTZ.

P D D P D D D D P D D D P P P D P  
 5· 5· 1 1 1 4· 4· 4· 5· 5· 1 5· 4· 4· 5· 4· 4· 4· 4·  
 P D D D D P D D P P P D D D D P D  
 4· 3· 2· 2· 3· 3· 4· 3· 3· 4· 5· 5· 1 1 1 4· 4· 4· 5· 5·  
 D D P P P P D P P D P D P D P D P P  
 1 5· 4· 4· 5· 4· 4· 4· 3· 3· 2· 3· 2· 5· 3· 4· 4· 4· 3· 3·

CONCERTINA.

# "I'LL MEET THEE IN THE LANE."

65

Sheet music for "I'll Meet Thee in the Lane." The music is in common time (indicated by a '4') and consists of two staves. The first staff begins with a treble clef and a 'D' at the top. The second staff begins with a bass clef and a 'D' at the top. Both staves feature a series of notes and rests, with some notes having vertical stems and others horizontal stems. Below the notes are a series of numbers (e.g., 4, 4, 3, 4, 4, 5, 1, 2, 1, 5, 5, 4, 4, 3, 4, 4, 5, 1, 4, 5, 4, 3, 4, 4, 3, 4, 4, 5, 1, 1, 1, 2, 1, 1, 5, 3, etc.) and a 'FINE.' at the end. The music concludes with a final staff in common time (indicated by a '4') featuring a bass clef and a 'D' at the top.

# PAT MALOY.\*

Sheet music for "PAT MALOY." The music is in common time (indicated by a '2') and consists of four staves. The first staff begins with a treble clef and a 'P' at the top. The second staff begins with a bass clef and a 'P' at the top. The third staff begins with a treble clef and a 'P' at the top. The fourth staff begins with a bass clef and a 'P' at the top. All staves feature a series of notes and rests, with some notes having vertical stems and others horizontal stems. Below the notes are a series of numbers (e.g., 2, 2, 3, 3, 3, 4, 5, 5, 5, 5, 3, 3, 4, 4, 3, 3, 2, 4, 3, 3, 2, 4, 3, 4, 3, 2, etc.) and a 'CONCERTINA.' at the end.

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**WHEN JOHNIE COMES MARCHING HOME.**

6/8

5. 4. 5. 5. 1. 1. 1. 5. 5. 5. 4. 5. 5. 5. 4. 5. 5. 1. 1. 1. 1. 2. 2. 2. 1. 2. 2. 2. 1. 2.

2. 2. 2. 2. 1. 2. 2. 2. 1. 1. 1. 1. 1. 5. 1. 1. 1. 1. 2. 2. 1. 1. 1. 4. 5. 5. 5. 5. 5. 5.

**BACHELOR'S HALL.**

6/8

8. 8. 8. 8. 4. 4. 5. 5. 5. 4. 8. 8. 4. 5. 5. 1. 1. 1. 5. 5. 5. 3. 8. 8. 8. 8. 3. 4. 4. 5. 5. 1. 5. 5. 1. 5. 5. 5. 4. 4. 4. 3. 3.

1. 1. 1. 1. 5. 5. 5. 4. 5. 4. 4. 1. 1. 1. 1. 5. 5. 1. 5. 5. 5. 1. 3. 3. 4. 4. 5. 5. 1. 1. 1. 5. 5. 1. 5. 5. 5. 4. 4. 4. 3. 3.

**PIRATE'S CHORUS, or "EVER BE HAPPY."**

4/4

5. 5. 5. 1. 3. 2. 2. 2. 1. 2. 2. 1. 1. 1. 1. 5. 5. 5. 1. 3. 2. 2. 2. 1. 2. 2. 1. 1. 1. 1. 1. 1. 2.

5. 5. 5. 1. 1. 1. 2. 1. 2. 2. 2. 1. 5. 5. 5. 4. 5. 5. 5. 1. 3. 2. 2. 2. 1. 2. 2. 1. 1. 1. 1. 1. 2. 3. 3. 2. 2. 3. 3. 1.

**CONCERTINA.**

**GOLDEN HILL.**

P P D P D D D D P D P D P D P P D P D P P D P D D D P

**WILMOT.**

P P D P P P P P D P D P P P D P D P D P D P D P D D P

**BRATTLE STREET.**

P P P P P D D D D P D P P P P P D D D D P P P P D D P D P

**STAR OF BETHLEHEM.**

P P P P D P D D P P P P P D D P D D P D D P D P D P D P

**MONMOUTH.**

P P P D P D D P P P D P D P D P D P D P D P D P D P D D

CONCERTINA.

**WELLS.**

P P P P D P D P P P P P P D P P D P D D P D P D P D P P D D P

1 2 3 4 5 4 4 3 3 3 3 3 2 3 2 1 2 3 3 4 5 4 4 3 2 2 3 3 2 3 2 1

**MEAR.**

P P P P D P D D P P P D P P P D P D P P D P D P D P D P

1 3 3 2 2 1 2 2 2 2 1 5 5 3 3 3 4 3 3 1 3 2 2 1 3 3 2 3 2 2 1

**CAMBRIDGE.**

F P P D P D P D P P D D P D P P P P D P D P D D P D P D D P D P

1 2 2 2 1 3 2 2 1 2 3 2 1 1 1 1 2 2 2 1 3 2 2 1 2 1 1 5 5 3 2 2 1 2 2 3 2 1 1 1 1

**DOVER.**

P P D P D P P D P D D P P P D P D P P D P D P D P D P

5 7 5 1 1 1 1 1 5 5 4 5 5 5 5 4 4 4 3 5 1 4 4 3 3 3

**ST. THOMAS.**

P P P P D P D P D P D P D P P P D P P D P D P D P

5 1 1 2 2 1 2 2 3 3 2 3 2 2 3 2 1 2 5 1 2 3 3 3 4 3 3 2 2 1

**COLCHESTER.**

P P D D P D P D P D D P D D P P D P D P D P D P D P

1 1 1 5 5 4 4 3 3 5 5 5 1 1 2 1 1 5 4 4 3 3 5 1 1 5 5 1 1 2 2 2 1 1 1

CONCERTINA.

### DUKE STREET.

Sheet music for Duke Street, Treble clef, 2/4 time. The notes are indicated by letters P and D above the staff, corresponding to the numbers below. The music consists of two staves of six measures each, followed by a repeat sign and a final measure.

3. 4. 4. 5. 5. 1. 1. 1. 5. 5. 5. 5. 5. 5. 4. 4. 3. 3. 4. 5. 1. 5. 5. 4. 4. 3. 5. 5. 1. 1. 4. 4. 3. 3.

### ITALIAN HYMN.

Sheet music for Italian Hymn, Treble clef, 3/4 time. The notes are indicated by letters P and D above the staff, corresponding to the numbers below. The music consists of two staves of six measures each, followed by a repeat sign and a final measure.

3 2 1 2 1 1 1 1 2 2 3 3 3 2 2 3 2 1 5. 2 2 3 2 2 1 2 2 3 2 2 1 1 2 3 3 4 3 3 2 2 1

### SABBATH.

Sheet music for Sabbath, Treble clef, 2/4 time. The notes are indicated by letters P and D above the staff, corresponding to the numbers below. The music consists of two staves of six measures each, followed by a repeat sign and a final measure.

1 2 2 2 1 1 5. 5. 1 2 2 3 2 2 1 1 2 3 3 2 3 2 1 1 2 3 3 2 2 1 1 1 3

### MARLOW.

Sheet music for Marlow, Treble clef, 3/2 time. The notes are indicated by letters P and D above the staff, corresponding to the numbers below. The music consists of two staves of six measures each, followed by a repeat sign and a final measure.

1 2 2 2 1 3 3 3 3 2 1 3 2 2 1 2 2 2 1 3 3 3 3 2 1 1 1 1 1

### ARLINGTON.

Sheet music for Arlington, Treble clef, 3/2 time. The notes are indicated by letters P and D above the staff, corresponding to the numbers below. The music consists of two staves of six measures each, followed by a repeat sign and a final measure.

1 2 2 2 1 1 2 2 3 3 2 2 3 2 2 2 4 3 3 3 1 2 3 2 2 1

CONCERTINA.

## MABEL WALTZES.

P D P D P D P D P D D D P P D P D D D D P P

4. 4. 5. 4. 4. 3. 4. 4. 5. 5. 1 1 5. 1 1 5. 4. 4. 3. 4. 2. 2. 3. 3.

D D P D P P D D P D P P D P D P P P D D D D P P P

5. 1 1 1 1 5. 4. 5. 5. 4. 4. 5. 5. 4. 4. 3. 5. 4. 3. 3. 2. 2. 5. 3. 3.

## AIR FROM LUCIA DI LAMMERMOOR.

P P P D D P D P P D P D P P P P P D D P D P P P P D

5. 1 2 1 2 1 5. 5. 4. 5. 5. 5. 3. 5. 5. 4. 5. 5. 1 2 1 2 1 5. 5. 4. 5. 5. 5. 5. 2 2

P P D D D P P D D P P D D P D D D P D D P D D P D C.

1 2 2 1 1 5. 4. 4. 5. 5. 5. 4. 4. 5. 5. 5. 4. 2 2 1 1 1 5. 4. 4. 5. 5. 4. 5. 5. 4. 5. 5. 4.

## JOHN ANDERSON MY JO.

D P P D D P P D P D D P D P D D P D P D P D

5. 5. 4. 5. 5. 1 1 1 2 1 1 5. 5. 4. 5. 5. 5. 4. 5. 5. 1 1 1 2 2 1 2

P P P D P P D P D P D P D P D D P D P D D P D

2 3 2 2 1 2 3 3 2 2 1 1 1 2 2 1 2 1 1 1 5. 2 5. 5. 4. 5. 5. 5. 5.

CONCERTINA.

ARIEL.

71

This image shows the musical notation for the first verse of "The Star-Spangled Banner". It consists of two staves of music. The top staff uses a treble clef and a common time signature (indicated by a 'C'). The bottom staff also uses a treble clef. Both staves feature a series of eighth and sixteenth notes, each labeled with a letter name (P or D) positioned above it. The notes are grouped by vertical bar lines. The music is divided into measures by short vertical lines. The notes are primarily eighth and sixteenth notes, with some quarter notes appearing in the later measures.

## MURRAY.

P P P D P D P P P D P D P P D P P D P D P P  
5. 1 5. 5. 5. 4. 3. 5. 5. 5. 5. 4. 4. 4. 3. 5. 1 5. 5. 5. 4. 4. 4.  
D P D D P P P P D D P P D D P P D P D P  
3. 5. 5. 1 5. 5. 5. 5. 5. 5. 5. 1 1 2 2 1 2 1 1 1

STOW.

The image shows two staves of sheet music for concertina. The top staff begins with a treble clef, a 'P' (Presto), and a 'D' (Dolce). The bottom staff begins with a treble clef and a 'P'. Both staves are in 4/4 time. Each staff has eight measures. Below each note in both staves are numbers indicating fingerings: 5., 1, 1, 1, 2, 2, 2, 1, 3, 2, 2, 2, 2, 2, 3, 3, 2, 2, 1, 1, 5. The music consists of eighth and sixteenth notes.

**NICHOLS.**

**G** 2

P P D P P P P D P D P D D D D P D D D P P D P D P D P D P  
4. 4. 4. 4. 4. 5. 5. 5. 5. 3. 2. 3. 4. 4. 3. 3. 3. 4. 3. 3. 3. 4. 5. 4. 4. 4. 3. 3. 3. 3. 3. 4. 4. 5. 3. 5. 4. 4. 3. 3.

**ST. MARTIN'S.**

**G** 3

P P D P P P D D P P D P P D P D P D P D P D P D P D P D P D P  
1 1 2 1 5. 1 2 2 2 3 3 3 2 1 2 2 3 3 2 1 2 1 1 1 2 3 3 4 4 4 4 2 3 3 3 2 2 3 4 3 3 2 3 1 1 1

**CONWAY.**

**G** 4

P P P P P P P D D P D P D D D D P D D D P P P D D P D P  
5. 5. 5. 5. 1 2 2 2 1 1 1 2 2 2 2 1 1 5. 5. 5. 5. 1 1 5. 5. 4. 4. 5. 5. 1 1 5. 5. 5. 5. 5. 5. 1 1 1 2 2 2 2 2 1 1 5. 2 1 1

**ORTONVILLE.**

**G** 3

P P P D D P D P P D D P D D P D D P D P P D D P P P D D P P  
5. 1 1 2 2 2 2 1 5. 5. 5. 1 5. 5. 5. 1 1 2 2 2 3 3 2 2 1 1 2 2 1 1 1 2 2 2 2 1 1

**HAMBURG.**

**G** 2

P P D P D P D P P P D P D P D P P D P P D P P P D P D P  
1 1 2 2 2 3 2 2 2 2 3 2 2 1 1 1 2 3 1 2 2 2 3 2 2 2 2 2 2 2 1 2 2 2 1

**ANVERN.**

**G** 3

P P P P P D P D D P P D P D P D D D D D D P P P D P D P  
1 1 2 1 1 5 1 5 2 1 5 5 5 1 2 1 1 1 5 1 1 1 2 2 1 1 2 5 1 1 1 2 1 5 1 5

CONCERTINA.

**COME YE DISCONSOLATE.**

73

Fingerings for the first staff:  
5. 4. 3. 5. 5. 4. 5. 5. 1 1 5. 4. 4. 4. 4. 5. 5. 4. 4.

Fingerings for the second staff:  
5. 1 1 5. 5. 4. 4. 1 2 1 1 5. 5. 4. 4. 2 2 1 1 5. 4. 4. 3. 8. 3.

**BE JOYFUL IN GOD, ALL YE LANDS OF THE EARTH.**

Fingerings for the first staff:  
3. 3. 3. 3. 4. 4. 5. 4. 3. 3. 4. 4. 5. 5. 1 1 1 1 5. 5. 5. 4. 3. 5. 5. 1 5. 5. 5. 5. 1. 1 2 2 3 2 2 1 1 2 1 1 1 4. 4. 4. 4.

Fingerings for the second staff:  
4. 8. 3. 3. 2. 2. 4. 1 1 1 1 5. 5. 5. 5. 4. 4. 5. 5. 5. 4. 4. 4. 5. 5. 5. 5. 5. 1 1 1 2 2 2 2 2 2 2 2 2 2 3 1

**HOW BEAUTEOUS ARE THEIR FEET.**

Fingerings for the first staff:  
5. 1 2 2 2 2 3 2 2 2 2 3 2 3 3 3 3 4 8 8 2 2 1 1 5. 5 3 2 3 2 1 1 3 3 3 2 3 3 4 3

Fingerings for the second staff:  
4 3 3 2 2 1 1 1 2 2 2 3 3 3 3 3 3 2 3 3 4 4 4 4 4 4 3 3 3 2 2 1 1

CONCERTINA

**SILVER STREET.**

P P P P P D P P D P D P D D P D P D D D P D P D P D P P P P P D P

**BOYLSTON.**

P P D P D P P P D D D P P P P D P P D D P D P D P P P P P P D P 2d. Ending.

**SEIR.**

P D P P D P D D P D D P D P D P D P D P P P P D P P P D D P D P P D P P

**BELLVILLE.**

P P D D P D P D P P P P D D D D P D D D P P P D P D P D P D P D P P

P P D D D P P D D P P D P P D P D P D P D P D D P D P D P D P

**PETERS.**

P P D P D D P P D P D D P P P P D P D D P P D P D P D P D P D P P D P

**CONCERTINA.**

## **GRANBY.**

75

WAYLAND.

## FOLSOM.

The image shows two staves of sheet music for a banjo or fiddle. The top staff is in common time (indicated by a '2' over a '4') and features a melody with various notes and rests. The bottom staff is also in common time and provides a harmonic foundation with sustained notes. Both staves use a treble clef and include letter and number notations below the notes, likely indicating fingerings for a banjo player.

## **NEWTON.**

The image shows a single page of sheet music for a solo instrument, likely a flute or recorder. The title "NEWTON." is at the top center. The music is in 3/2 time, treble clef, and consists of two staves. The first staff starts with a whole note followed by a dotted half note. The second staff begins with a half note. Both staves feature continuous eighth-note patterns. Fingerings are indicated above the notes: 'P P D D' over the first measure, 'P P P D P D' over the second, 'P D P P D D P P P D' over the third, 'P P D D P P D' over the fourth, and 'P P P D D D P D F' over the fifth. The lyrics "NEWTON." are repeated below the notes in each measure. Below the staff numbers 5 and 1, there are additional sets of fingerings: '1 2 1 1 2 3 3 2 2 1 2 2 1 1 5.' over the first measure, '5. 5. 5. 4.' over the second, '5. 1 1 5. 3 2 2 2 3 2 1 2 1 5. 1 1' over the third, and '5. 1 1 5. 3 2 2 2 3 2 1 2 1 5. 1 1' over the fourth.

## SIBERIA.

A musical score for 'SIBERIA' by Concertina. The title 'SIBERIA.' is at the top center. The music is in 2/4 time, treble clef, and consists of two staves of sixteenth-note patterns. The first staff starts with a 'P' and the second with a 'D'. The score includes a key signature of 5 sharps and a tempo marking of 'Moderato'. Below the music, the lyrics 'CONCERTINA.' are written in a cursive font.

**CLARANCE.**

**CLARANCE.**

P P D P P D P P P D D P P D R P P D P D P P D P D P  
 5. 5. 4. 4. 5. 4. 4. 3. 5. 4. 1. 1. 5. 5. 5. 5. 1. 4. 4. 4. 3. 5. 5. 5. 4. 4. 3. 3.  
 5. 5. 4. 4. 3. 3.

**MENDON.**

P D P P P D P P P D D D P D D D D P P D P P D D D D P P  
 1 1 1 5. 1 2 1 2 1 1 5. 2 1 2 1 1 2 2 2 2 1 3 2 2 1 2 1 5. 2 3 2 1 1 1

**HERVEY.**

P P P P P D D D P P D P D P R P P D P P D D D P P P D P  
 1 2 2 2 3 3 2 2 1 2 2 3 2 2 1 2 2 2 2 2 2 3 4 4. 3. 2 1 2 1 1

**CEPHAS.**

P D P P P D P D P R P P P D P D P B P B D P P D D D R D D P D P D P D D P  
 4. 4. 5. 5. 5. 4. 4. 4. 5. 4. 4. 4. 4. 3. 3. 4. 3. 4. 4. 5. 5. 5. 4. 4. 4. 5. 5. 1 1 5. 5. 1 2 1 5. 4. 5. 3. 4. 4. 5. 5. 4. 5.  
 4. 4. 3. 4. 4. 5. 4. 4. 3. 4. 3. 3. 3. 3. 4. 5. 1. 1. 4. 5. 5. 5. 5. 4. 3. 2. 3.

**EFFINGHAM.**

P P D P P D P P D P P D P P P D P D P P P P P D D D B D P  
 3. 5. 4. 4. 4. 3. 3. 2. 4. 4. 4. 3. 2. 3. 2. 3. 3. 4. 3. 5. 5. 4. 4. 5. 5. 5. 5. 4. 4. 4. 3. 5. 4. 4. 5. 5. 5. 1. 5. 5. 5. 4. 4. 3. 3.

CONCERTINA.

### UXBRIDGE.

Sheet music for Uxbridge, Treble clef, 4/4 time. The notes are indicated by letters P, D, and P.D. The lyrics are: 8. 8. 3. 4. 8. 3. 2. 8. 4. 5. 5. 5. 1. 1. 5. 5. 5. 1. 5. 5. 5. 4. 4. 3. 3. 3. 5. 5. 4. 4. 3. 3.

77

### FEDERAL STREET.

Sheet music for Federal Street, Treble clef, 2/4 time. The notes are indicated by letters P, D, and P.D. The lyrics are: 2 2 2 3 2 3 3 3 2 3 3 3 2 1 1 1 2 2 3 2 4 4 3 2 1 2 1

### WOODSTOCK.

Sheet music for Woodstock, Treble clef, 3/2 time. The notes are indicated by letters P, D, and P.D. The lyrics are: 1 2 2 2 3 2 2 2 2 3 3 4 3 3 2 2 2 2 2 3 2 2 2 4 3 3 2 2 1 1 1

### LATHROB.

Sheet music for Lathrob, Treble clef, 3/2 time. The notes are indicated by letters P, D, and P.D. The lyrics are: 3. 4. 5. 5. 5. 4. 4. 3. 3. 3. 4. 5. 5. 5. 5. 4. 3. 4. 3. 3. 3. 4.

### OLMUTZ.

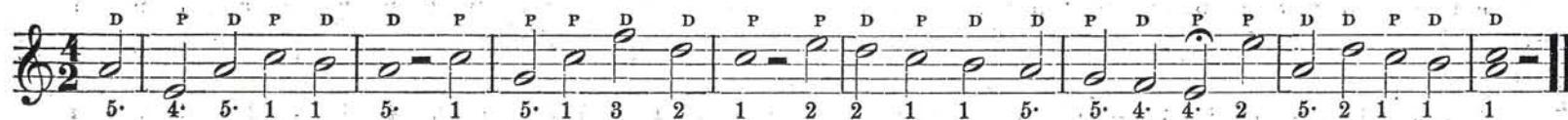
Sheet music for Olmutz, Treble clef, 3/2 time. The notes are indicated by letters P, D, and P.D. The lyrics are: 5. 5. 5. 1. 2. 1. 1. 1. 5. 5. 5. 5. 5. 5. 1. 1. 1. 2. 1. 1. 1. 2. 1. 1

### SHAWMUT.

Sheet music for Shawmut, Treble clef, 2/4 time. The notes are indicated by letters P, D, and P.D. The lyrics are: 4. 4. 4. 5. 5. 4. 5. 5. 5. 5. 5. 4. 4. 4. 4. 4. 4. 5. 5. 4. 4. 4. 4. 3. 3. 3. 4. 4. 4. 3. 3. 3. 4.

Second Ending.

CONCERTINA.

**LABAN.****WELLINGVILLE.****SINAL.****JORDAN.****MARTYRDOM.**

CONCERTINA.

## OLIPHANT.

79

Sheet music for "OLIPHANT." The first staff uses a treble clef and 2/2 time. The second staff uses a treble clef and 2/2 time. Both staves feature a series of notes with various letter and number markings below them, such as P, D, PP, and numbers like 5, 4, 3, etc. The music concludes with a double bar line.

## ALPS.

Sheet music for "ALPS." A single staff in 4/4 time. It consists of a series of notes with letter and number markings below them, such as P, D, and numbers like 5, 4, 1, etc. The music concludes with a double bar line.

## PREScott.

Sheet music for "PREScott." Two staves in 3/4 time. The top staff features a treble clef and the bottom staff has a bass clef. Both staves contain a sequence of notes with letter and number markings below them, such as P, D, and numbers like 5, 4, 1, etc. The music concludes with a double bar line.

## DALLAS.

Sheet music for "DALLAS." A single staff in 3/4 time. It consists of a series of notes with letter and number markings below them, such as P, D, and numbers like 5, 5, 5, 1, etc. The music concludes with a double bar line.

CONCERTINA.

# INDEX OF HOWE'S ECLECTIC SCHOOL FOR THE CONCERTINA.

|                        |    |                         |    |                          |    |                          |    |                        |    |                      |    |
|------------------------|----|-------------------------|----|--------------------------|----|--------------------------|----|------------------------|----|----------------------|----|
| A frog he woong go     | 44 | Gipsy's warning         | 36 | La Francaise Schott.     | 18 | Pulling hard against     | 15 | Wake of Teddy the      | 60 | Hervey.              | 76 |
| Air from Lucia di Lam  | 70 | Golden Ring . . .       | 12 | Listen to the m. bird    | 39 | Prayer in Zampa          | 32 | Willie brew'd a peck   | 61 | Italian Hymn         | 69 |
| Apple Peeling . . .    | 32 | Galopade Quadrille      | 22 | Lord Lovell . . .        | 21 | Queen of the Ball w.     | 64 | Within a mile of Edin  | 38 | Jordan               | 78 |
| As I'd nothing else to | 15 | Grand Russian March     | 26 | Little Jack Horner       | 27 | Russian National II.     | 35 | Wearing of the Green   | 18 | Jerusalem the golden | 8  |
| Augusta's Favorite     | 9  | Hey, Betty Martin       | 45 | Mary of Argyle           | 33 | Robinson Crusoe          | 19 | When the corn is wa-   | 24 | Lathrop              | 77 |
| Bonnie Dundee . . .    | 31 | How can I leave thee    | 62 | Molly Bawn . . .         | 57 | Roses waltzes . . .      | 25 | Wine, wife and song w. | 27 | Laban                | 78 |
| Drian Borne . . .      | 21 | Helter Skelter Galop    | 31 | My Mother's Portrait     | 29 | Rock the Cradle, J.      | 41 | We're a' noddin'       | 49 | Marlow               | 69 |
| Beautiful Bells . . .  | 12 | Harp that once thro'    | 55 | Mabel Waltz . . .        | 70 | Robin Adair . . .        | 31 | When Johnny comes      | 66 | Mear                 | 68 |
| Blue Eyed Mary . . .   | 9  | Home sweet home         | 62 | Maryland, my Mary-       |    | Rocky Road to Dublin     | 52 |                        |    | Mendon               | 76 |
| Bachelors Hall . . .   | 66 | How happy I could be    | 35 | land,                    | 33 | Roy's wife . . .         | 53 |                        |    | Mohimouth            | 67 |
| Bells go a ringing for | 17 | I wont go home till     |    | Merriest girl that's out | 13 | Sweet Home . . .         | 9  |                        |    | Muhrode              | 68 |
| Blue Bells of Scotland | 33 | morning . . .           | 21 | Molly put the kettle on  | 19 | Santa Lucia . . .        | 48 |                        |    | Martyrdom            | 78 |
| Beautiful Nell . . .   | 13 | I've nothing else to do | 41 | Mr Grimgruffinhoff       | 21 | Sally come up . . .      | 34 | Alps                   | 79 | Murray               | 71 |
| Bryan O'Lynn . . .     | 23 | I saw Esau kissing      | 42 | Mother, watch thie       |    | Summer Days are          | 49 | Ariel                  | 71 | Newton               | 75 |
| Bobbin Around . . .    | 26 | Indian Death-Song       | 33 | little feet . . .        | 48 | Silver Lake . . .        | 49 | Anvern                 | 72 | Nichols              | 72 |
| Castles in the Air     | 63 | Ingle Side . . .        | 53 | Norlton's walk-round     | 16 | Sparkling Sunday n't.    | 23 | Arlington              | 69 | Olmutz               | 77 |
| Champagne Charlie      | 36 | Irish wedding . . .     | 46 | Norah the pride of       | 57 | Such a Beauty-I did      | 45 | Bellville              | 74 | Oliphant             | 79 |
| Captain Jinks . . .    | 51 | Immortellen waltz       | 59 | Not for Joseph . . .     | 38 | Sleeping Dozing Polk     | 19 | Brattle Street         | 67 | Ortonville           | 72 |
| Charming young Wid     | 23 | Il Bacio waltz . . .    | 59 | Nobody going to mar-     |    | Scheide waltz . . .      | 56 | Be joyful in God       | 73 | Peters               | 74 |
| Crookseken Lawn        | 28 | I remember how my       |    | ry me . . .              | 20 | Shoo Fly don't bother    | 11 | Boylston               | 74 | Prescott             | 79 |
| Don't you go Tommy     | 10 | childhood fleeted by    | 47 | No, no'er can thy home   | 30 | Sing a song of six'      | 38 | Clarence               | 76 | Seur                 | 74 |
| Darling old stick      | 60 | I'll meet thee in lane  | 65 | On the Beautiful Bluse   |    | Sultans' Polka . . .     | 28 | Cephas                 | 76 | Siberia              | 75 |
| Never miss the water   | 58 | If I had but a thousand |    | Danube waltz             | 30 | Shabby Genteel           | 43 | Conway                 | 72 | St. Martins          | 72 |
| Dost thou love me      | 46 | a year . . .            | 20 | On the beach at Long     | 52 | Strike the Cymbal        | 26 | Come ye disconsolate   | 73 | Stow                 | 71 |
| Dublin Bay . . .       | 24 | I come from a happy     | 40 | Old Rossin, the Beau     | 23 | St. Patrick's day in the | 11 | Cambridge              | 68 | Sinai                | 78 |
| Danish Dance . . .     | 27 | I heard the wee bird    | 30 | Oh, Lassie, art thou     |    | Star of the Evening      | 47 | Colchester             | 68 | Shawmut              | 77 |
| Di Provenza il Mar     | 32 | John Anderson my Jo     | 70 | sleeping yet             | 29 | Tip-Top polka . . .      | 22 | Duke Street            | 69 | Sabbath              | 69 |
| Enoch Arden . . .      | 50 | Joe Bowers . . .        | 16 | Oh, Nannie, wilt thou    | 54 | Three Blind Mice         | 35 | Dover                  | 68 | St. Thomas           | 68 |
| Easy waltz . . .       | 9  | Johnny Sands . . .      | 20 | Oh, would I were a       | 10 | Ten little Niggers       | 17 | Dallas                 | 79 | Star of Bethlehem    | 67 |
| First Love Polka Red   | 25 | Jack and Gill went up   | 46 | Oh, are ye sleeping      | 24 | Those tassels on her     | 14 | Effingham              | 76 | Santa Lucia          | 8  |
| Flying Trapeze . . .   | 18 | Keemo Kimp              | 55 | Over sticks and stones   | 31 | Twilight Dews            | 25 | Federal street         | 77 | Shining Shore        | 8  |
| Five o'clock in the    | 13 | Kathleen Mavourneen     | 35 | Old arm-chair . . .      | 55 | Up in a balloon          | 51 | Folsom                 | 75 | Silver Street        | 74 |
| Fairy Boy . . .        | 16 | Kitty of Coleraine      | 28 | Oh I should like to      | 40 | Walking down Broad-      |    | Golden Hill            | 67 | Uxbridge             | 77 |
| Female Auctioneer      | 44 | Listen to the Nightin   | 29 | Polly Perkins . . .      | 22 | way . . .                | 50 | Granby                 | 75 | Wilmot               | 67 |
| Fairy Dance . . .      | 35 | Little Maggie May       | 15 | Put it down to me        | 42 | Widow Malone             | 53 | Heart that feels no    | 8  | Wells                | 68 |
| Girl I left behind me  | 33 | Lottie Lee . . .        | 10 | Peri waltz . . .         | 54 | What's'n' the steer      | 55 | How beauteous are      |    | Woodstock            | 77 |
| German Joy waltz       | 61 | Iament of the Irish     |    | Pat Malloy . . .         | 65 | Woodland whispers        |    | their feet             | 73 | Wellingville         | 78 |
| Guards' Waltz . . .    | 64 | Emigrant . . .          | 63 | Pirate's Chorus . . .    | 66 | waltz . . .              | 56 | Hamburg                | 72 | Wayland              | 75 |